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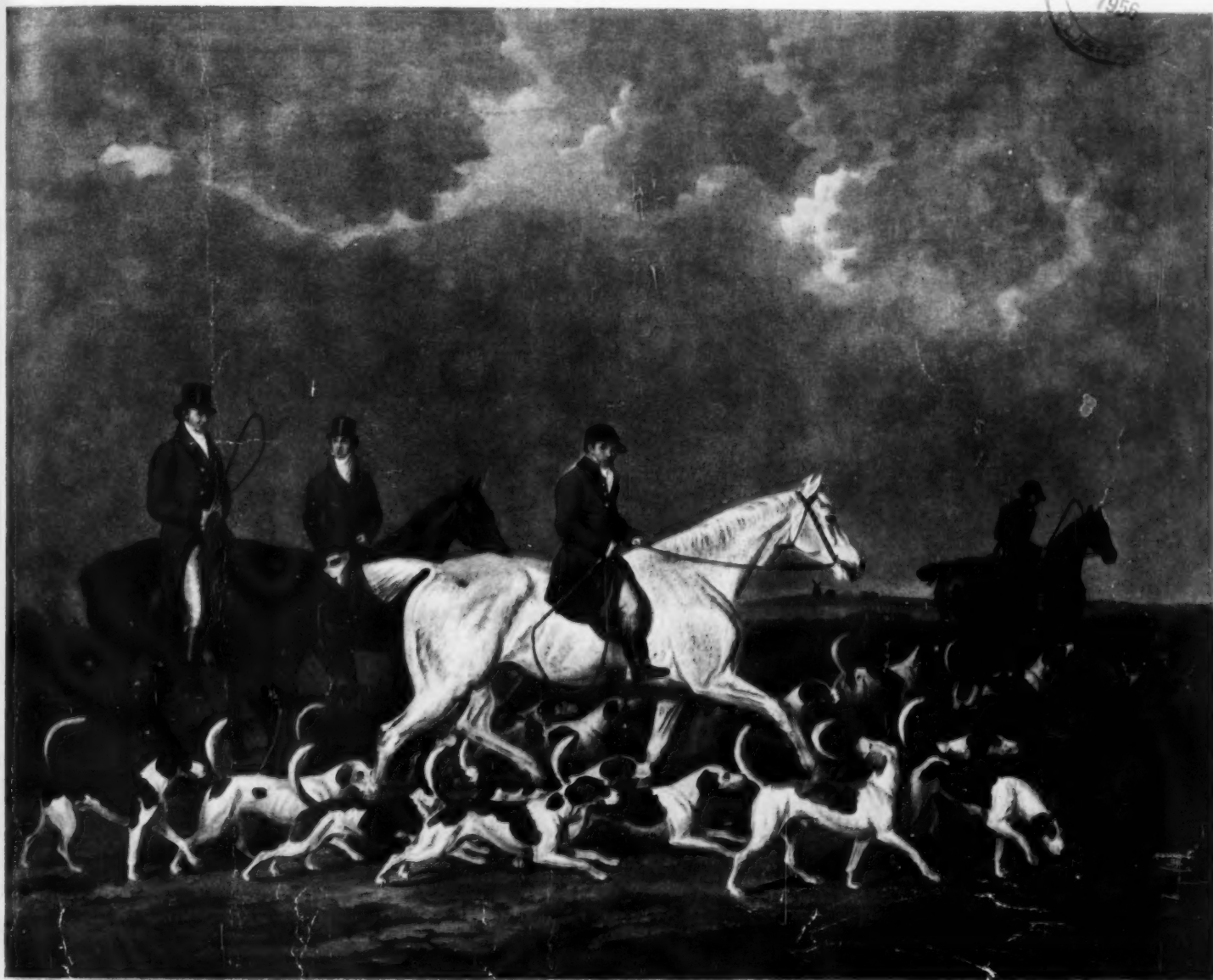
1956

the Magazine of the Arts for

CONNOISSEURS AND COLLECTORS

LONDON

NEW YORK



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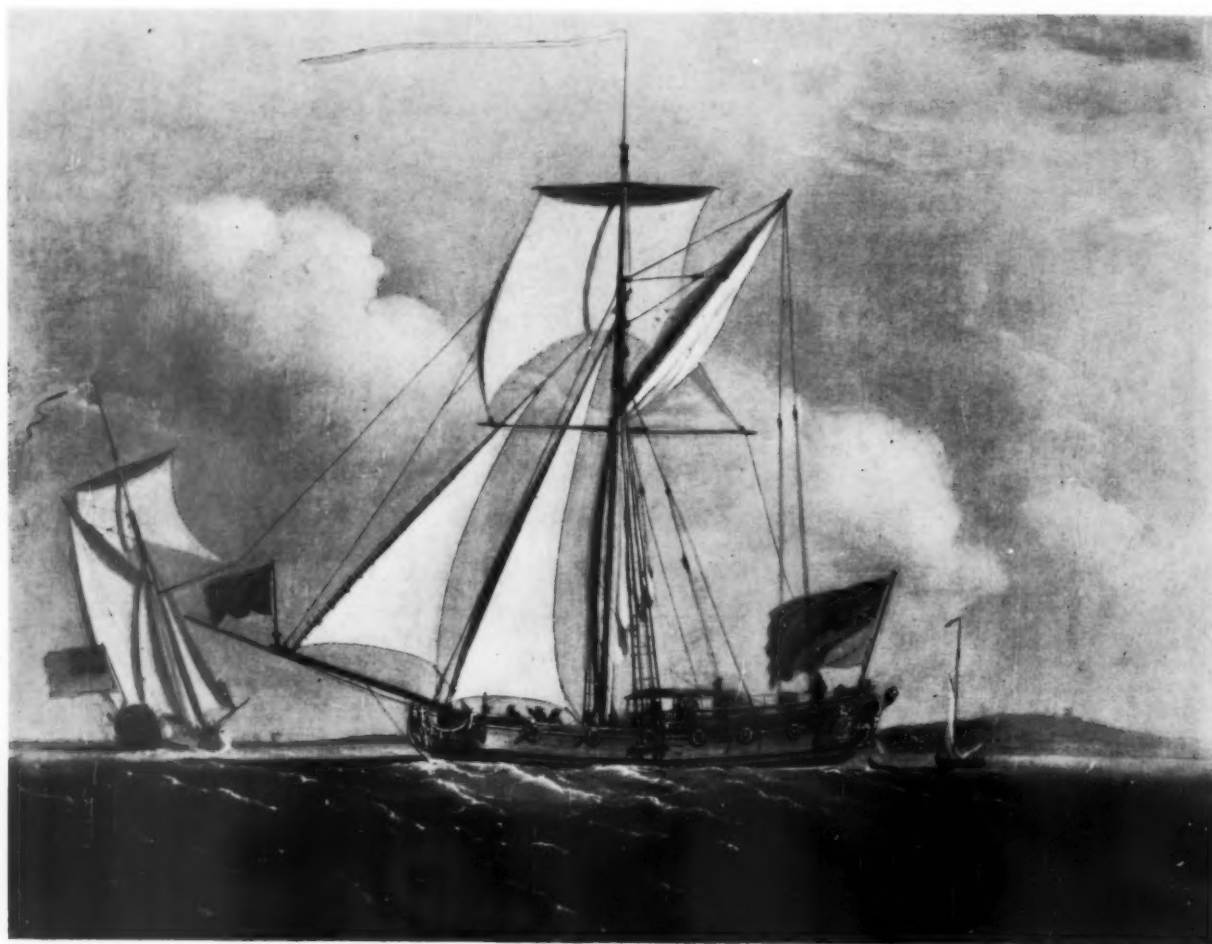
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The Editor welcomes articles and photographs and correspondence on Art and Collector topics interesting to Collectors and Art Lovers. The subjects include paintings, prints, silver, furniture, ceramics, fire-arms, miniatures, glass, pewter, jade, sculpture, etc., Occidental and Oriental. Articles should be sent to the Editor, APOLLO, 10, Vigo St., London, W.1.

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CURRENT SHOWS AND COMMENTS

SMALL CHANGE; GOOD COINAGE

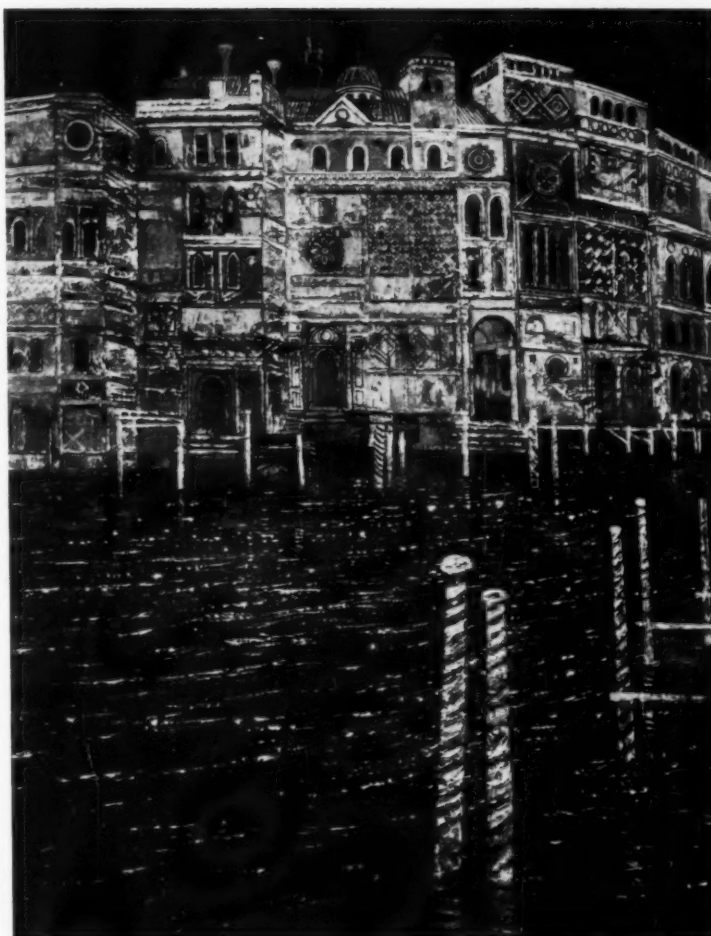
BY PERSPEX

DECEMBER in the London art galleries is largely devoted to the, as it were, small change of art in the reasonable and seasonable hope that adult-minded gift-givers will forgo the sybarite suggestion of such things as an adhesive sponge pillow to stick on the bath and a floating bookrest and give an English water-colour, a drawing, a good print, or a piece of ceramic which probably costs about the same amount. As only the workers of the world are likely to have time to read in their baths with proletarian heads resting on sponge pillows, this is probably more acceptable as an idea to some of us and certainly is to be encouraged in the world of art. For even the small change of art is good coinage if it is rightly chosen, and I for one have seen in the art galleries during these recent weeks many things I should willingly receive. Moreover, it has to be remembered that the interest in art evidenced by the attendance at the big public exhibitions and galleries is now a widespread one and not confined to the wealthy minority who can collect Old Masters.

Most typical of this note of seasonable economics, and with a faint air of frivolity, is the show at the Redfern Gallery, "Elegance Militaire." Here is gathered nearly a thousand items justifying that title—oils, water-colours, and prints, displayed in a martial setting of flags and drums and those "Old Shakos" which figured so largely in Victorian ballads. There are imposing names—Courbet, Delacroix, Gericault, Tilly Kettle, Lawrence, and others—but it is not for these that we linger, though Reinagle's "Duke of Wellington" and Delacroix' "Son of the Arab Sultan" are impressive enough. Rather is it for the quaint, rightly called, elegance of the hundreds of drawings and prints belonging to a day when armies were affairs of dandified bravado instead of dirty and desperate men clad in uniforms the colour of the mud in which they seek to hide. The introduction of khaki in the Boer War marked the end of an epoch, with Tennyson's "Charge of the Light Brigade" and Lady Butler's "Thin Red Line" on one side, and Siegfried Sassoon and Paul Nash on the other, whatever nostalgic dandification marks State occasions and regimental dinners. The Redfern show is thus delightfully old-fashioned, part of the current mode for XIXth-century revival; and it is amusing in that way.

One other exhibition marked by elegance with a French accent and, in this instance, an air of absolute frivolity is that of the work of Berkeley Sutcliffe entitled "Louis Chatorze" at Arthur Jeffress Gallery. This is an elaborate joke wherein the Court and entourage of Louis the Fourteenth is represented with the most sentimental pussycats' heads on the regal and courtly figures. This type of sophisticated fooling has to be well done if it is to succeed at all, and in the hands of Mr. Sutcliffe it is very well done indeed. Most careful period drawing; studies of the settings; even one stage model of a ballet: everything is carried out with style. The pun of the title is echoed by a quotation at the forefront of the catalogue (or should it be Chatalogue?): "As the King lay dying, he was heard to whisper, 'Après moi, la catastrophe!'" and we will not churlishly insist that it was Madame Pompadour who said that, since Cicero quotes something of the kind as a cynical Greek proverb.

Still in the mood of the light and inexpensive, at the Leicester Galleries Edward Ardizzone is showing recent



VENETIAN FACADE.

BY BATESON MASON

At the Leicester Galleries.

Perspex's choice for the Picture of the Month.

water-colours and drawings; but one would need to choose with care the recipient of one of these as a gift, since Ardizzone carries on the themes of Sickert in the mannerism he has made his own, which stands between Sickert and Cruikshank. The streets and the ladies who walk them professionally, pub bars, the drab little bedrooms where those same ladies wait while elderly clients take off their boots—the shady aspects of London life are his subject-matter. His drawing tends to run to a formula: the figures fat and stunted and almost without necks. This is life, "and life, they say, is worthy of the Muse," according to Meredith. But is it? Ardizzone could afford now to move into new dimensions, as a larger water-colour in this show, "Southend Beach," demonstrates.

In a vein as serious as this is nugatory, Bateson Mason is showing in the adjoining room. I have always felt that Mason was one of the contemporary artists who when he found his path would give us something of importance, and this third one-man show takes him interestingly forward. The original figure studies, which then modishly disintegrated, have been abandoned for a development of the landscape, drawn in detail and patterned by the construction of the architecture and set against strangely coloured skies or water. Colour is used sparingly in the buildings; and, as a contrast, the

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simple use of it for, say, the canal at Venice or the gold-flushed skies above the "Santuario, Verona" or "Santa Maria, Zaragoza," sings out from the canvas. Strangely, his figures when he uses them in these paintings are singularly hard, stiff, and lifeless—strangely, because one remembers the haunting personages in paint of his earlier style.

Drawings and water-colours again, though not in the Christmas gift class, except for those with an exalted conception, are at the fine show of Early English Water-colours at the Leger Galleries. Half a dozen Rowlandsons include the outstanding "Greenwich Hospital from the South Bank" and the "Crossroads at the Elephant and Castle" and show Rowlandson's command of figures, landscape, buildings, boats and whatever else he cared to draw. The exhibition contains a number of paintings by that contemporary of Rowlandson, Samuel Howitt, and a "Coast Scene with Sailing Boats and Boatmen" might almost be by the master himself. Four hunting scenes from the collection of Sir Walter Gilbey, Bt., bespeak Howitt's prowess as a sporting artist, and will be compared by enthusiasts with another set of four by Henry Alken, Jr. As, however, I see the viewpoint of the little hunted creature in these blood sports the best of this kind only arouse my indignation. So I passed on to an exceptionally fine John Varley, "View in Wales," which did not have that curious hard feeling of being a print, so often suggested by Varley's work. The exhibition shows an upright Peter de Wint, "Winter Landscape with Figures," of great charm; and brings this art of water-colour up to date with two typical examples of the work of Sir William Russell Flint, who uses the medium in a brilliant fashion which—for some reason I cannot understand—infuriates the modern critics. Perhaps it is because the artist has the temerity to work at his water-colour and to achieve results calculatedly and not by so-called inspiration and a splash. The contemporary virtue of hitting and missing is absent from these two water-colours, both painted about thirty-five years ago.

The mention of Russell Flint takes us to the Fine Art Society where a series of his drawings under the title "Beauty Reproved" demonstrate his virtuosity with the female nude as he has conceived it: tenuous, provocative, and generally naughty. The drawings are book illustrations for a Golden Cockerel Press volume, and a tiny foreword to the catalogue by Sir William indicates that they were *pièces d'occasion*. They are also a formula, a sophisticated one and infallible in his hands. They hover too near the chocolate box for my taste, but must be tremendously popular among the elderly club-men of St. James's, being conceived in a "devilish fine figure that, ol' man, eh?" style. I would give Olalla and all her unindividualised sisters in naughtiness for one of the landscapes by Russell Flint which we sometimes see on these walls at the Fine Art Society Galleries.

Another showing of drawings is the Arts Council one of the work of the Tiepolo, father and son. Dare I confess that I was disappointed? I have so often enjoyed the dash and splendour at least of Giovanni Battista's painting, have been amazed at the vitality which covered the walls and altar niches of palaces and churches from the Mediterranean to Scandinavia with hundreds of figures, or put a single head or scene on canvas, that I expected everything of these drawings and etchings. The fine freedom is there, the tremendous vitality, but surely this is the draughtsmanship of the Renaissance going to seed? The accents of dark and light spotted all over the place, the sketchy drawing of hands and feet, the febrile line: are these not the anticlimax of greatness such as we have it in Rembrandt or Raphael? Many of the drawings are clearly for self-guidance in some vast work, and have a value as such; but the restlessness of the Baroque, even when it amazingly overcomes almost insoluble problems of composition, does not go happily in a small drawing. I found the etchings, especially those of the son, Domenico, lacking in the richness which I personally enjoy in etching. However, the inventiveness of these later Italians is marvellous, and the blame may be with me that I did not thrill.

More prints, but not at all in the category of small change, are at the Frank Sabin Galleries at Park House, where a magnificent exhibition of Old English Colour Prints is on show. These precious things are beginning to enjoy something of a boom again among collectors abroad, and it is safe to assume that this will be echoed over here. Frank Sabin have always specialised in the very best of the early prints, and the new exhibition is one of the finest they have held. The accent is on that wonderful group which circled around George Morland, and particularly the Wards and John Raphael Smith, their master. The most important work showing is the famous "Boy Burning Weeds," engraved by James Ward after Morland's picture, a connoisseur's piece which will cost £285. Although this is the highest priced work in the exhibition there are several famous pairs which cost even more, and I understand that an original set of the most famous of all engravings, "The Cries of London," after the Wheatley pictures, is somewhere in the background, though it is not on show. Several separate prints of this series are here, however, as well as engravings of those two works by Edward Dayes, "An Airing in Hyde Park" and "The Promenade in St. James's Park," with their revelations of the fashionable costumes of the times. But it is Morland's show; and after him that other genre painter, W. R. Bigg. If I had a choice of all these charming prints it would be that "Inside of a Country Alehouse," as beautiful as a Dutch Master, and showing, it is said, a self-portrait of Morland. Lovers of fine prints must not miss this fascinating exhibition at Park House which is to continue there well into the New Year.

Back into the world of the contemporary: On the quieter traditional side Wildenstein have an exhibition of some British painters in their wise manner of grouping seven or eight paintings of each of eight painters. The result demonstrates how much good, solid, if unspectacular, work is going on in Britain outside the noisier modernist sets. I found enjoyment in Peggy Somerville's East Anglian landscapes, and a still-life by her particularly pleasing in the pure English tradition; and in William Hallé, who can present Jamaica or Gashouse Lane excitingly in rich, heavy paint. Bernard Gay, with his appreciation of the forms of plants in his landscapes; Geoffrey Genever, who needs to free himself from the use of a hard surrounding line to his forms which give the works a maplike flatness, but who paints with great promise; and Henry Elliott-Blake in a nearer French style, are all artists to be welcomed in such an exhibition as this.

In this realm of up-and-coming painters one would wish to notice Sheila Fell, who is at the Beaux Arts Gallery alongside Derrick Greaves. Miss Fell is, I believe, still quite young; and these lightless Northern landscapes, largely of mining villages seen at night or late dusk, are therefore a remarkable performance. They are presented in the darkest and most unrelieved of tones so that one has to go quite close to the canvas to appreciate the subtle gradations of colour, the solid drawing and the richness of texture. This is an individual vision. It feels to be an absolutely direct one, the immediate impact of experience and happily free from any particular theory of painting, other than that. Sheila Fell has evidently deeply felt this life about her. I hope nothing will induce her to go to Paris and learn to dissipate her energy in studio chit-chat.

Derrick Greaves is the other artist showing at the Gallery, and he has already established himself among the Neo-Realists as a strong painter of large-scale works. The scale in such pieces as "Azalea" on a 40-ft. canvas is mistaken, though in the forceful "Religious Procession" it is entirely right. Sometimes the difficulty of rightly filling those vast canvases defeats him, but Greaves is one of the most skilful and least theory-ridden of this new school. Certainly as we look at his "Sicilian Subject" (which is really three subjects in not-too-happy juxtaposition), or the awkward "Sleeping Mother and Child," we are well away from small change in art.



Fig. 1. On the River Oise, 1865. Oil. Courtesy Toledo Museum of Art.

THE BARBIZON SCHOOL

IV. DAUBIGNY

By TERENCE MULLALY

DAUBIGNY was a sensitive and perceptive landscape painter. He lacked both the sparkle and the scientific qualities of the Impressionists, yet at his best he conveys much of the poetry of nature, and in some of his work his brushwork is free and vigorous and his vision untrammelled by convention. At the same time, his influence upon certain of the painters of the School of Glasgow and upon others was considerable.

Daubigny never actually lived at the village of Barbizon, but he has always been regarded as a member of the Barbizon School; and much of his work represents the quintessence of the attitude we associate with the Barbizon painters. For he was the poet of expanses of still river, of skies of great depth, and of the lush countryside. But at the same time he was sensitive to many moods of nature. His range was, in fact, wider than that of most landscape painters of the period; he was equally at home sketching in his houseboat on the Oise, painting the breakers upon the beach or the grey London mist shrouding St. Paul's.

We are fortunate that Daubigny has attracted more attention from critics and historians than have Rousseau, Diaz, Dupré or any of the minor members of the school. And, in addition, he is well represented in many important art galleries in both Europe and America.

Daubigny, who was born in Paris on February 15th, 1817, lived to be 61. His life was outwardly tranquil, and there is nothing to suggest that he suffered any of the torments of the spirit that Millet and Rousseau underwent. His simplicity and serenity are indeed clearly mirrored in his work. He began painting while in his early 'teens, in adult life enjoyed excellent health until a few years before his death, worked continuously and never suffered from Rousseau's extreme reluctance to regard a picture as finished.

Charles François Daubigny came from an artistic family, an uncle and aunt being miniaturists, while his father was a landscape painter. The latter's work was undistinguished,

but he was able to give his son a sound grounding on the technical side of painting and to pass on to him the doubtful heritage of the academic tradition, as represented by the work of Bertin. Charles François later worked under Granet, and then Delaroche. Nevertheless, his own study of nature and the influence of the Barbizon painters had a much greater effect upon him. Granet, who was highly successful, being created a Knight of the Order of St. Michael, conservator of the pictures in the Louvre and a member of the Institute, mainly painted genre scenes and romantic and artificial interpretations of Italian peasant life, derived from 17 years spent in Rome. While Delaroche, who was equally successful, primarily painted historical and episodic scenes, full of detailed brushwork and trite sentiment, and is remembered for pictures such as his "Death of Queen Elizabeth" and "The Children of Edward," showing the Princes in the Tower, both of which are in the Louvre. He is also well represented in London, in the Wallace Collection, which contains his "Virgin and Child with a Lizard" (Cat. No. 286), a picture close to the lowest ebb reached by religious painting. Both artists were, in fact, mediocre. And it is to Daubigny's credit that the greater part of his work bears little evidence of their influence.

As a child Daubigny spent several years living with foster parents at Valmondois, 15 miles N.W. of Paris on the River Oise. Thus began a lifelong connection with the region in which he produced much of his best work. His education was only rudimentary. But, on the other hand, he began painting at a very early age; by the time he was 15 he was supplementing the family income by decorating clock-cases. He was apparently employed to paint churches on the clock-cases, the actual dial of the clock being let into the painted steeple. He nevertheless continued to spend long holidays in the country with his old nurse, *la mère Bazot*, as he called her, and in later life he painted several views of her cottage, which were exhibited at the Salon. We also



Fig. II. Paysage 1872. Oil painting. Private collection. (Photograph courtesy Lefevre Galleries.)

have a study of the interior. It was very small, but slightly superior to the cottages of the peasants. The main room appears to have been cluttered with homely objects; it was simple, but not sordid, and struck the note that Daubigny preferred to maintain throughout his life.

When he was only 12 his mother died, and when he was 17 he left home and moved to another part of Paris. He seems to have found it difficult to make a living, but after turning his hand to what we to-day would call commercial art was able to begin saving. At this time he was mainly employed designing prospectuses for girls' boarding schools, headings for invoices and small views of houses to be appended to estate agents' notices, and painting on boxes destined to contain souvenirs from fashionable watering places. He struck up a friendship and lived with another painter, Mignan by name. The two young men decided that they must see and work for as long as possible in Italy and pooled their savings to this end. We are told that they dropped their money into a hole in the wall in such a way that it could only be retrieved by chipping away the plaster. Both then found reasonably lucrative employment as decorators in the Palace of Versailles, and after a year's work had accumulated sufficient money to take them to Italy, arriving in the summer of 1836. On the strength of their modest savings and of casual earnings *en route*, they spent several months visiting Florence, Rome and Naples, and staying at Subiaco. Both studied the Old Masters assiduously; anent this we are told that among those artists who most impressed Daubigny were two non-Italians, Claude and Jan Both. The influence of the latter can certainly be seen in his work, although he in no sense based himself upon Both. There are extant a number of drawings Daubigny made in Italy, and after his return to Paris he produced excellent engravings of Italian scenes. It is in these that the influence of Jan Both is particularly apparent. His pencil sketches of Italian towns are also pleasing; they are simple but highly assured, and convey a feeling for local atmosphere.

On his return to Paris, Daubigny worked as a book illustrator and for a short time was employed at the Louvre, under Granet, as an assistant picture restorer. But, disgusted with the methods used, he resigned and again accepted any casual work he could find.

In the late '30's Daubigny's interest turned to landscape painting. But he was able to devote only a small part of his time to it, and he does not seem to have discovered at once that it was his real *métier*. Neither of his first two pictures

exhibited at the Salon was, in fact, a landscape—one being a view of Notre-Dame, hung in 1838, and the other a St. Jerome, exhibited in 1840.

On the other hand, even at this date he produced many landscape studies and was certainly very conscious of the problems of landscape painting. He was in particular much interested in design and composition. This is a point that needs stressing. For his mature work has an air of effortless assurance that sometimes hides the careful planning that has gone into every picture. In this connection there is an instructive letter he wrote to his friend Trimolet from Bourg d'Oisans in August, 1839. In it he says: "It is very difficult to find a landscape ready made . . . one is always forced to compose. Where I am I have no lack of material, except in regard to the foreground. But yesterday I found what I needed. . . ." This calculating attitude to landscape was with Daubigny both a vice and a virtue. Its negative side being seen in the stilted and at times even laboured impression conveyed by certain of his larger canvases. On the other hand, such an approach was limited to the choice of subject, rather than to his methods of working. For he always preferred to paint direct from nature.

He was in particular partial to river scenes, many of his best pictures being views of the Oise, on which he cruised in a specially constructed houseboat which he called the *Botin*. He would go off for days on end painting and sketching, at first by himself and later with his son Karl, who was born in 1846 and became a pupil of his father. Daubigny has left a number of amusing drawings and engravings of his life on board, which, along with his letters and the accounts of friends and contemporaries, give us an insight into his character.

He was a heavily bearded figure, in no sense impressive and of a somewhat retiring nature. Unlike Millet and Dupré he was little concerned with any aspect of public life. While the continual acceptance of his work by the Salon, from the early '40's until his death in 1875, the generally tolerant attitude of the critics, the fact that he was left a legacy by a relation, and the steady sale of his pictures relieved him of material worries.

As early as 1842, H. L. Delloye recognised Daubigny's merits as an engraver; and critics with as different aptitudes and attitudes as the brothers de Goncourt and Albert de la Fizelière, Frédéric Henriot, who wrote a useful life of him, and Théodore Pelloquet acclaimed him. On the other hand, Théophile Gautier and others, although they also praised



Fig. III. Daubigny's House. Oil on wood panel. Courtesy Henry Gallery of Art, University of Washington, Seattle.



Fig. IV. Plage de Villerville 1875. Courtesy Private Collector.

him in lavish terms, were at times critical of his work. From the point of view of official recognition he was also more fortunate than most of the Barbizon painters; he was awarded medals by the Salon, his pictures were bought by the State and by Napoleon III and he was appointed a Chevalier, and later an Officer, of the Legion of Honour.

Daubigny was primarily attracted by nature's quieter moods. Interested in design, observant, but not of an analytic turn of mind and without didactic purpose, he was particularly concerned with certain effects of nature. For instance, in the '60's and '70's he produced a series of views, mainly of orchards, in which he explores, at times with considerable daring, the relationship between different nuances of green. In these he in part anticipates the attitude of the Impressionists; but he failed to carry his examination of the phenomenon of colour as far as they did. Daubigny, for all his sensitivity where nature was concerned, was no great pioneer, in the sense of exploring the basis of his visual impressions. But throughout his career he was always to return to paint stretches of still water.

A particularly happy instance of this and a good example of his most familiar type of landscape is in the Museum of Art at Toledo, Ohio (Fig. I). It dates from 1865, repeats a general design of which he was fond and is a good instance of his preoccupation with painting reflections on water. It also illustrates his characteristic simplification of the foreground and his distinctive painting of foliage. It was a similar picture that in July, 1954, fetched 2,800 gns. at Christie's.

He was, nevertheless, also capable of painting other moods of nature. Witness a dramatic and brilliantly composed landscape of 1874 (Fig. II), in which storm clouds, a dark tree, the spire of a church on the skyline, the luminous water in the foreground and spirited brushwork combined to produce a powerful effect. He is also seen to advantage in a number of small and clearly hastily executed oils, of

which a somewhat unusual example is his "Daubigny's House" (Fig. III) in the Henry Collection at the Henry Gallery of Art at the University of Washington in Seattle. It is an effective little study and, unlike some of his work, which has a somewhat staid, academic air about it, it is bold and direct.

Then again he painted a series of beach scenes, certain of which are among his best work. In this category are two pictures in England which represent very different moods. One, the "Plage de Villerville" (Fig. IV), of 1875, is concerned above all with the subtle rendering of gradations of tone. It is spontaneous where too much of his work follows a favourite formula. While the other (Fig. V) is forceful, direct, full of spirited brushwork. The "Villerville" demonstrates his strong feeling for atmospheric perspective and his ability to add interest to, and in fact at times to pull his compositions together by, the introduction of figures; while in his brilliant study of waves breaking upon the rocks one does not realise it is a large picture, he reveals himself as a highly perceptive painter of the sea. It ranks along with certain paintings by Courbet, Dupré, Monet, Ryder and a few others as among the best XIXth-century seascapes.

In addition to working in the Oise and Seine valleys, in Dauphiné, Morvan, Normandy and Picardy, he painted in Holland, Spain and England. He was invited to England by a group of admirers in 1866 and came again during the Franco-Prussian war. His versatility is well demonstrated by two of his English views, his "St. Paul's from the Surrey Side," in the Tate Gallery, and his "Thames Barges" (Fig. VI). In the picture at the Tate he has mirrored admirably the fascination of those tones peculiar to London's atmosphere. While his "Thames Barges," which is one of several versions he painted, another is in an English private collection and was exhibited at the Hazlitt Gallery in May, 1955, shows his skilful use of the juxtaposition of light and dark passages, and the free, sweeping brushwork which he increasingly employed as he grew older.

Fig. V. "Beach Scene." Courtesy the Hazlitt Gallery.



Fig. VI. "Thames Barges." Courtesy the Hazlitt Gallery.



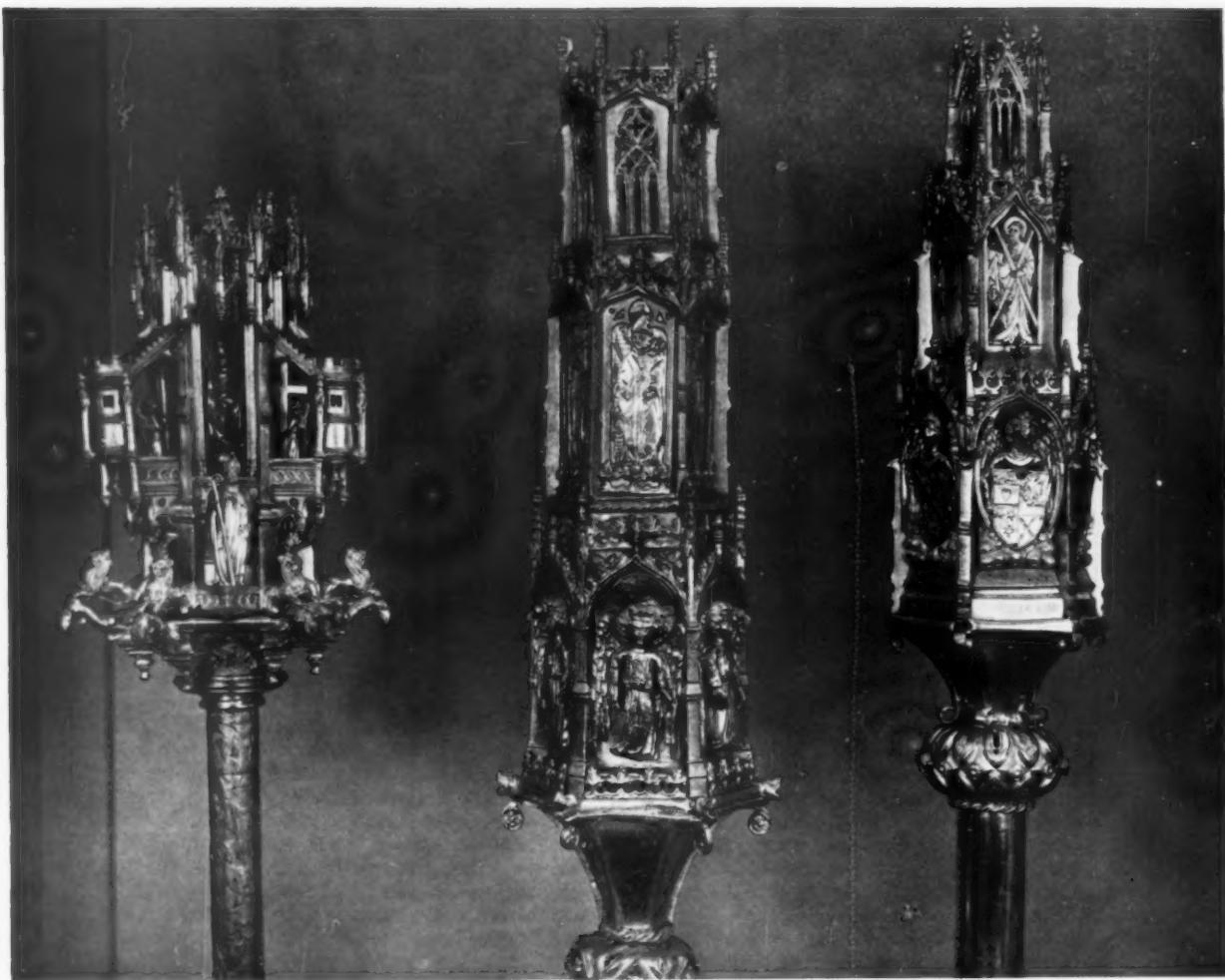


Fig. 1. The Maces of St. Salvator's College, of the Faculty of Canon Law and of the Faculty of Arts, University of St. Andrews.

SCOTTISH CEREMONIAL PLATE

Part I

By IAN FINLAY

THE Guild of Macebearers held its annual conference in Edinburgh in the summer of 1955, and the opportunity was taken by the Royal Scottish Museum to bring together an exhibition of Scottish ceremonial plate. In view of the occasion, the nucleus was a display of maces. Maces in quantity, however, offer a certain monotony to the eye, and other forms of plate were brought in to give variety and interest. Finally the decision was taken to include also recent and contemporary pieces, so that in the end nearly all the most important civic and university plate north of the Border was displayed together with ceremonial pieces of other kinds. In the first of these two articles I propose to describe the historic plate, in the second the more recent and the contemporary work which, I should add, at its best was fully up to the standard of the old work.

The centrepiece in any such display in Scotland must inevitably be the old maces or verges of St. Andrews University (Fig. 1), yet oddly enough this appears to be the first opportunity the public has had to examine them closely, at least for a long time. The reputedly Scottish mace of the trio, that of the Faculty of Canon Law, has been described

often enough. The others are rather less familiar, but are superb examples of XVth-century French craftsmanship. That of St. Salvator's College is the more elaborate. Its head takes the form of an open Gothic shrine containing a figure of Christ, the Saviour from whom the College takes its name. The modelling of this and of the figures of a bishop, a king, and a beggar is excellent. The slim but very heavy rod is lightly engraved with a spiral band incorporating the initials of Bishop Kennedy, who gifted the mace to the College which he founded in 1450. An inscription records that it is the work of Jean Mayelle, "gouldsmche and verlete off chamer til ye Lord ye Dalfyne." The other French mace, that of the Faculty of Arts, bears no indication of its authorship. With its triple-tiered Gothic tabernacle head, it is clearly the model for the Canon Law mace. Like the Salvator's mace, it was commissioned specially for its purpose, and seems to have been the symbol of the Faculty's transference of allegiance from the antipope Benedict XIII to Pope Martin V after the Council of Constance, the mace being completed either in the year of the Council (1418) or in the following year. Six angels on its lowest tier hold



Fig. II. The Mace of the Lord President of the Court of Session and the Sword of the City of Edinburgh.

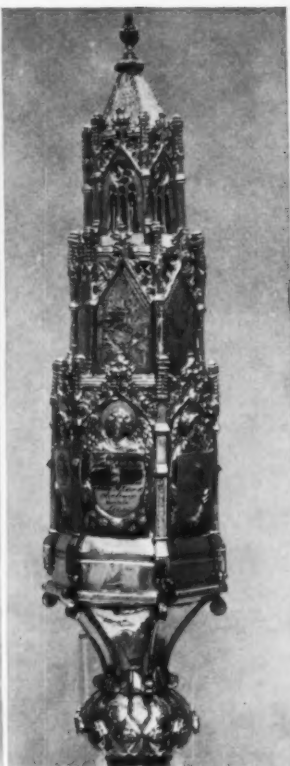


Fig. III. The Mace of the University of Glasgow.



Fig. IV. The Maces of King's College and of Marischal College, University of Aberdeen, with (centre) the Mace of the University of Edinburgh.

shields with bearings carried out in enamel, most of which is now missing. In one case, that of John Spotswood, Archbishop of St. Andrews from 1615 to 1639, the shield must be a replacement of an earlier one.

Hardly less important than the St. Andrews maces is the Glasgow University mace, which was also exhibited (Fig. III). It closely resembles the St. Andrews Faculty of Arts mace in its tabernacle head. Although, as Brook wrote (*Proceedings of the Society of Antiquaries of Scotland*, Vol. XXVI, p. 475), the two differ in point of detail, the general resemblance is so remarkable that there is clearly an association of some sort. It seems to have been made in several stages. A subscription was opened by the Lord Rector in 1460, in 1465 the "nations" were taxed for the mace's completion, and in 1490 the University decided on the "reformation" of the mace. In view of the basic similarity of the mace to the Arts mace at St. Andrews it seems unlikely that the reforming process was as radical as it sounds. Further alterations were probably carried out in 1590, when the mace came back from its thirty-year post-Reformation sojourn in Paris, the engraved panels in the second tier perhaps being inserted to replace saints such as appear on the St. Andrews mace.

Several bell-headed maces were on view. The most impressive of them was the great mace of the Lord President of the Court of Session, 4 ft. 7½ in. long, only a little less than the House of Commons mace which it closely resembles (Fig. II). It carries the London hall-mark for 1667. Brook's reading of the maker's initials was "T.H.," but they are much defaced and subsequent research shows that in H.M. General Register House there is a receipted bill for £116 5s. payable for the mace, dated May 29th, 1668, the maker being John Wendouer.

The five Court of Session maces, all of them apparently of Scottish origin, were also on view. They range in date from 1660 to 1815. All are similar, with variations in detail. In length they average a little over 2 ft. Other notable bell-headed maces were the two from the University of Aberdeen,

and the maces of the City and of the University of Edinburgh (Fig. IV). The Edinburgh City mace is one of the finest of its kind in the United Kingdom, made by George Robertson in 1617. The King's College mace at Aberdeen is about thirty years later in date and carries the mark of the Aberdeen goldsmith Walter Melvil. Its companion from Marischal College is something of a mystery. The silver of which it is made is just below standard and it carries no mark whatever; but the account, dated 1671, is preserved in the College and it records that the mace was bought in London for the sum of £31 14s. It appears to me to be of English origin although Brook was doubtful about its being made in London.

A royal charter of 1609 enjoined that the Provost of Edinburgh should have a sword "sheathed in velvet" carried before him. The canny James VI, however, did not go so far as to present such a sword, but his son carried this out in 1627 and this weapon is still borne before the Lord Provost (Fig. II). It is a handsome piece, of ceremonial



Fig. V. Tazza: one of a pair in the possession of the University of Glasgow.



Fig. VI. Cup and Flagon from Trinity College Church, Edinburgh.

type. It is not described by Laking in his review of parade swords, perhaps because its date places it beyond the scope of the chapter, but it is probably of English workmanship and was clearly commissioned by the King for its purpose.

A preparatory survey of sources brought to light a number of pieces of lesser plate which were subsequently included in the exhibition. Aberdeen, St. Andrews and Glasgow Universities produced some specially interesting material. The Strathnaver cup from Aberdeen is already well known and has been described before, but from King's College came a handsome tankard made in the city. St. Andrews contributed a capstan salt with the St. Andrews town-mark, an interesting postman's blazon once used by the university postman, and an attractive silver-gilt wine cup, a London piece of date 1593. The Glasgow group included a magnificent pair of tazze, 13 in. in diameter, made in the city by John Luke, junior, about 1707 (Fig. V). Among the few items of church plate exhibited were the St. John's Kirk plate from Perth and the splendid Communion cups and flagons from Trinity College Church, Edinburgh (Fig. VI). These last flagons are 15 in. high, simple and massive, and were made in London in 1633. The cups are also of London make, of date 1632. "Portraits" of both cups and flagons appear with the Communion table engraved on the print of the Edinburgh-made bread-plate of the same church.

Certain categories of sporting trophies must be deemed ceremonial plate. Nothing in the exhibition roused more interest than the oldest of the silver golf clubs lent by the Royal and Ancient Golf Club at St. Andrews, the Racing Bells of Lanark and of Paisley and the old Siller Gun of Dumfries. The Lanark bell is shown in the accompanying illustration without its elaborate silver stand, which is a modern addition (Fig. VII). The medals attached to it in the engravings with which Brook illustrated his paper on it (*Proceedings of the Society of Antiquaries of Scotland*, Vol. XXV, p. 174) have happily been transferred to the stand. For collectors this is an unusually interesting piece, as the marks of Robert Denneistoun and of Henry Lindsay are inscribed on it, not stamped, together with a quality mark of 12 deniers. Brook takes Denneistoun as the maker, since his initials come first; but it seems clear that he was deacon and Lindsay the maker. The normal wriggled assay-groove is present. The bell is by tradition the gift of William the Lion to the burgh in 1160, but Denneistoun's mark dates it between 1608 and 1610. A bell seems to have been the usual trophy for winners of horse races in Scotland, and the sport had considerable popularity there during the XVIIth century, the years of the Commonwealth apart. The only other surviving bell, however, is that of Paisley, which with



Fig. VII. The Racing Bell of Lanark, showing the engraved maker's and deacon's marks.

a companion bell of later date is still competed for at the burgh's races. The Paisley bell is only 2 in. in height and is dated 1620. Both Dumfries and Kirkcudbright possess "Siller Guns" presented by James VI in order to encourage marksmanship among his subjects, and that of Dumfries was lent to the exhibition. It is a curious little piece, 10 in. long in its present mounting. Presented to the Seven Incorporated Trades in 1617 (not 1598 as inscribed), it was mishandled by a careless citizen at the beginning of the XIXth century and was then given its present stock and butt. These guns and the silver archery prizes also represented in the exhibition were inducements to resist, among other things, the lure of golf, for so many centuries played on the seashore links of Scotland. Many silver golf clubs must at one time have existed. That of the Royal and Ancient Club appears to date from the mid-XVIIIth century, the time of the earliest of the bunch of silver balls attached to it—balls presented by successive captains of the Club when "playing themselves in." Unhappily neither club nor balls show any sign of hall-mark.

ARTISTS ABOUT ARTISTS. CRUX CRITICORUM.

GERARD DE LAIRESSE (1640-1711, "Classic" artist, after Poussin—speaking of REMBRANDT in 1669, the year of Rembrandt's death):

"A master capable of nothing but vulgar and prosaic subjects . . . who merely achieved an effect of rottenness."

JOHN RUSKIN (writing in his *Fors Clavigera* the words about WHISTLER'S "Nocturne in Black and Gold—the Falling Rocket," that led to the famous libel action in 1878):

"For Mr. Whistler's own sake no less than for the protection of the purchaser, Sir Coutts Lindsay ought not to have admitted works into the Gallery in which the ill-educated conceit of the artist so nearly approaches the aspect of wilful imposture. I have seen and heard much of Cockney impudence before now, but never expected to hear a coxcomb ask 200 guineas for flinging a pot of paint in the public's face."



Fig. X. A Virginia walnut elbow chair in the French mid-XVIIIth-century taste. One from a set of eight chairs, two with elbows. There is probably more Virginia walnut furniture of this period at Woburn than anywhere else in England.



Fig. XI. This handsome Virginia walnut elbow chair, one of five similar, might be that described as "Lady Holderness's pattern" in John Bladwell's account.

The Furniture of His Grace the Duke of Bedford at Woburn Abbey. Part II.

By EDWARD H. PINTO

SOME surviving accounts for XVIIIth-century furniture at Woburn state for what part of the Abbey furniture was ordered. Samuel Norman was undoubtedly a large contributor, probably the largest supplier of furniture and furnishing for the new State Rooms in the west wing; more of his work will be related to documents in Part III of this series.

For the north wing—the family apartments—little new furniture appears to have been ordered by the fourth Duke, and most of it, judging by the prices, was probably simple and homely. It has often been stated that to compare XVIIIth- with XXth-century prices, the former should be multiplied by ten. With furniture, this rough-and-ready yardstick is useless—in fact, grossly misleading. Prices of furniture materials have risen much less than labour costs. Thus a simple object, such as a plain but well-finished mahogany night table, with square legs and a plain cupboard door, might have cost £2 in 1755 and would cost £6 to £8 in 1955, because the machine can now do the simple constructional work as well as it ever was executed by hand. On the other hand, a shapely arm-chair, with elaborate but fine quality carving, might have cost (without covering) £5 in 1755, but would cost £80 to £100 to-day, because of the amount of skilled hand work which it would entail.

All the makers enumerated below, except one, give very brief descriptions of what they supplied, insufficient to make identification possible, but sometimes enough to tell something of their special branch of the trade. The names which thus emerge from the mists of time are Robert Shaw, Thomas Shaw, Thomas Plukenett, Benjamin Willis, Charles Smith and John Bladwell. All that appears concerning Robert Shaw is that, in 1754, he supplied a cedar tea table, £1 9s., a large picture frame, £12 10s., and that he gilded 15½ ft. of moulding for 11s. 7½d. No address is given for him or for Thomas Shaw, so we know not whether they were related. In 1760, the latter supplied goods and services to the value of £21 17s. 8½d., as follows:

His Grace the Duke of Bedford
Debtor to Thomas Shaw.

	£	s.	d.
July 29, 1760			
Taking down the State Bed and Window			
Curtains and packing them up	3	6	
And a large packing Box to ditto	5	0	
And a quire of paper used in packing ditto		6	
August 2, 1760			
To 2 new Mahogany Bed Tables	2	10	0
And 4 new Mahogany Dressing Tables	6	0	0
1½ days work myself putting up the State			
Bed	4	4½	
And 1½ ditto a man and my prentice	4	3	
½ ounce of tin tacks	1	3	
And 3 dozen of screws	1	0	
September 3, 1760			
To a large Mahogany clothes chest for			
Lady Caroline	4	14	6
And a Mahogany case of draws	3	3	0
And a wainscot (oak) case of draws, bed			
with castors, sacking bottom	4	10	0
	£21	17	8½

Received October 18, 1760, of his Grace the Duke of Bedford by Mr. Samuel Davis twenty one pounds seventeen shillings 6d. in full of the above bill.

Thomas Shaw.

The last item suggests some kind of trundle bed which, when not in use, was stored in a cabinet. Samuel Davis, who paid the bill on the Duke's behalf, was the steward at Woburn, and on another occasion, May 29th, 1752, we find the Duke's signature on a receipt for £15 4s. 6d. for a table which he had personally bought and which no doubt he



Fig. XII. A Pembroke table and a chair with the moulding of the legs matching. The face mitring of the moulded chair rails and legs is an unusual feature.

wanted to appear in the steward's accounts—"Received May 29th, 1752 of Samuel Davis, fifteen Pounds four shillings and sixpence, being what I paid for a Table for Woburn Abbey (signed) Bedford."

Thomas Plukenett (no address on the bill) is probably the Thomas Plukenett who Sir Ambrose Heal records as a cabinet maker working at High Holborn in 1763. He first appears in the Woburn accounts in May, 1760, when he supplied a mahogany chest of drawers, £4 18s.; a mahogany chest with folding doors, £6 16s. 6d.; and a large wainscot (oak) toilet dressing-table with drawers, £4 15s. In April, 1753, he supplied a mahogany kettle stand for 10s. 6d. Between November, 1754, and March, 1755, he supplied ten small dressing-glasses for £2 10s., two neat and large screens to slide, £4 10s.; "an umbrella" for 12s.; a pole fire screen for £1 7s.; two more ditto, "not so good," at £1 1s. each; and a small wainscot chest of drawers for £1 9s.

Of Benjamin Willis (no address), all that we know is that in 1760 he supplied a mahogany dining-table, £14, a mahogany stand, 16s. and charged 14s. for repairing the old dining-table.

Charles Smith, cabinet maker, gives his address as Broad Street, London. He may have been Charles Smith who was at Carnaby Market, off Broad Street, in 1749, and who later seems to have moved to Portugal Street and to have acted as executor to William Vile in 1763. On May 24th, 1753, he invoiced to Her Grace the Duchess of Bedford "a mahogany lady's secretary with a Gothic top, good brass locks and wrought handles, etc., complete, £7 7s. It sounds an interesting piece, but what was a Gothic top? Did the desk have a Gothic fretted gallery? There does not seem to be one at Woburn now which fits the description and date.

The last of the names already mentioned, John Bladwell, has left more description of the goods which he supplied. He was an upholsterer, of Bow Street, Covent Garden, who in 1752 was very active at the Abbey, supplying furniture and services to the tune of some £150. In his account were a large carved mahogany bedroom sofa 8 ft. 8 in. long, which cost £16 17s. 6d., including upholstery and cover; 110 yards of fine yellow check linen for covering 26 chairs and two sofas, £8 14s. 2d., and a walnut four-poster bed and its curtains, etc., £13 13s. For Her Grace's bedchamber he supplied a new mahogany four-poster bed, which had "a set of large carved mahogany tops" brought from Bedford House, London. The bed, pillow and bolster cases, etc., cost £26 3s. 6d.; the window draperies, hooks, etc., including all the making, hanging, journey from London and expenses at Woburn, totalled £12 17s. 6d.; and two mahogany night tables cost £2 2s. The chairs for Her Grace's bedroom are the most interesting item, and this part of the bill is given in detail:

	£	s.	d.
To 5 neat mahogany chairs carved after Lady Holderness's pattern, with elbows, at £1 17s. od. each	8	15	0
35 pounds curled hair, linen 'gurt-webb' and stuffing up ditto, tacks, etc., at 17s. od. per chair	4	5	0
THE CHAIRS			
To covering ditto, in the best manner, with the stained silk, and brass nailed complete	1	5	0
To 2500 of the best burnished nails at 16s. od.	2	0	0
Stuff to back ditto and tacks	8	0	
20 strong brass castors and 60 screws used	1	1	0
To 11 large white leather skins for cases at 1s. 2d.	12	10	
Tape, thread and making 5 leather cases	8	6	
Tape, thread and making 5 check cases	17	6	

Before discussing the Lady Holderness pattern chairs, we might consider another Bladwell account which, like the previous one, is dated March 30th, 1752, and is for four sets of chairs, each set specifically said to be for a bedroom at Woburn:

	£	s.	d.
March 30, 1752			
6 neat mahogany carved chairs of the Dutch pattern, curled hair, canvas, linen stuffing ditto, covering and nailing complete	12	6	0
March 30, 1752			
5 neat walnut-tree carved chairs to Lady Holderness's pattern, £1 14s. od. (each)	8	10	0
March 30, 1752			
Six neat Chinese chairs, walnut-tree, the seats cane	6	12	0
March 30, 1752			
To 6 neat strong mahogany Pembroke chairs, made to pattern, the seats caned, at £1 6s. (each)	7	16	0

Here again are five Lady Holderness chairs, this time in walnut, whereas the first set was mahogany. Incidentally, on the first set, Bladwell cheated himself of 10s., for five chairs at a basic cost of £1 17s. each should have totalled £9 5s., whereas he only charged £8 15s.! These Lady Holderness pattern chairs are intriguing. Inquiries in the antique furniture trade have yielded nothing; I can find no one who has ever heard of the pattern. What of Lady Holderness herself—is there any clue there? The only Lady Holderness who seems to have come into the Russell family story was Frances, widow of Richard, first Viscount Molineaux, and of Thomas Wriothesley, fourth Earl of Southampton, who for third husband married the second Earl of Holderness. This Lady Holderness was stepmother of the wife of the son of the fifth Earl of Bedford. She died about 1680, so that if the chairs were to her pattern, they would be late Stuart design chairs in walnut and mahogany—ordered in 1752. Although the fourth Duke of Bedford may have been conservative, this seems to be going a bit far, and I can find no chairs at Woburn which would fit such a surmise. If the fourth Countess of Holderness, who was alive when the chairs were ordered, was the lady who gave her name to them, then all that I can discover about her is that she was Dutch and married the Earl at The Hague in 1742. There are no chairs at Woburn, showing Dutch influence, which fit the description.

Let us go back to that description now and try to build up a picture. The salient points about the mahogany set are:

1. All the chairs were specifically elbow chairs.
2. The seats and the backs were stuffed.
3. Each chair used 500 brass-headed nails.

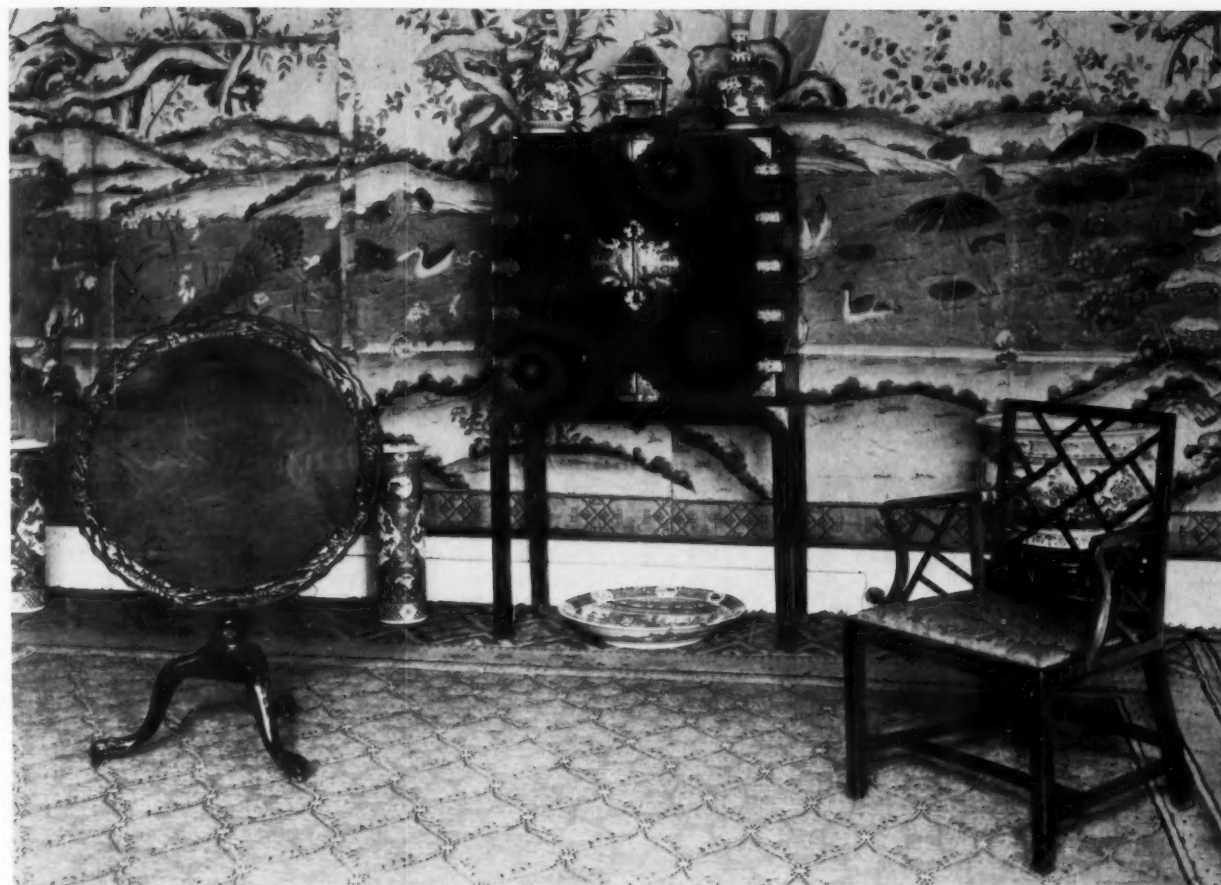


Fig. XIII. The "China paper" on the walls is as bright as when it was hung two hundred years ago. The "Chinese" chair of Virginia walnut is one of those supplied by John Bladwell in 1752. The japanned cabinet may have come from Bedford House. The tea-table top is unusual in its surface carving and piercing.

4. They had castors.
5. They were quite good chairs for, in all, they cost £3 18s. 7d. each in 1752, excluding the silk covering; this is only 5s. 5d. less than Norman's walnut and gilt chairs (not elbow), for the State salon.

The second Bladwell bill is much less descriptive, and it seems fair to assume that there was a second account for upholstery. The difference between the basic £1 17s. each for the carved mahogany frames and £1 14s. each for the walnut would be accounted for by the difference in the price of timber.

The picture conjured up suggests as a "probable," chairs in the French taste of 1750, such as Fig. X, which have upholstered backs and seats and require a lot of brass nails, but one would expect something better for the price paid. These chairs are of Virginia walnut, but the set consists of six upright and two elbows and they have never had castors, so we can rule them out as "Lady Holderness."

There is, however, another set (Fig. XI) which could be Lady Holderness's pattern; I repeat could be, for without further description or a sketch there is nothing conclusive. There are four of these handsome chairs in the South Gallery. They are of Virginia walnut of good design, with scroll feet, gracefully shaped backs and legs and with fine quality carving in the French taste of 1752. They are rather distinctive in pattern. They all have stuffed seats and backs, covered with needlework, and the covers are each secured by just over 500 brass nails. They all have brass castors which are original to them. They are all elbow chairs. A curious feature is that three of them are 29 in. wide over the front

of the seat and one is only 26 in. wide. What of the fifth chair? It still exists, for I eventually found it, with the framing enamelled white and a covering of red striped material finished with braid, in Prince Albert's sitting-room in the north wing. I have found no trace of a similar suite in mahogany. You may think what vandalism to have painted over such a chair; but the same has happened in nearly all large historic houses, where the contents have been handed down through many generations. New furniture soon becomes old-fashioned, and of little value for many years before becoming valuable antiques. Much fine furniture, when out of date, is often brought into a fashionable scheme again by means of paint. This applied particularly to bedroom furniture (and the Bladwell accounts are for bedroom furniture), where daughters growing up have the night nursery furniture adapted to their new status by means of a few coats of white, or white and gold paint. At Woburn, and at many other houses of a like nature, are to be found in the bedrooms a heterogeneous collection of fine antique furniture of different periods and woods, brought into harmony with paint.

I have not identified John Bladwell's "6 neat carved chairs of the Dutch pattern," nor do I know what "mahogany Pembroke chairs" are. It would be tempting, but dangerous, to think that they are mahogany chairs with their legs moulded to match a Pembroke table, as in Fig. XII. There are several of these chairs at Woburn, with cane seats as Bladwell describes. If, however, they were the "Pembroke" chairs, we would have to re-assess our ideas of dates considerably, for these would normally be considered as having been made about thirty-five years after the date of Bladwell's bill. The face mitring of the moulded seat rails



Fig. XIV. A handsome cluster column mahogany display table with boldly carved and pierced frieze rail. Circa 1755.



Fig. XV. One of a pair of cluster column mahogany stools with blind fret friezes. Circa 1755.

to the legs of these simple but pleasing chairs is an unusual feature.

Five out of John Bladwell's "Six neat Chinese chairs, walnut tree, the seats cane," seem to have survived and appropriately are still in the Chinese room for which they were doubtless made (Fig. XIII). It is astonishing to find how many fashionable chairs of the mahogany period were still being made in Virginia walnut for Woburn in 1752. The Chinese room, in the north-east corner, the family wing, was, in the fourth Duke's lifetime, a bedroom. In 1753, the Duke's agent paid £16 7s. "on account of the China paper" for the walls. That highly decorative paper is still on the walls, nearly as fresh and bright as when it was first hung two hundred years ago. Another bedroom on the second floor of the south wing is also hung with XVIIIth-century hand-painted "China" or Indian paper.

As was mentioned earlier, the fourth Duke had an important interest in the East India Company and he was constantly buying at their London auction sales and also importing goods in their East Indiamen, particularly the *Tavistock* and *Streatham*, which his grandfather and maternal great-grandfather, Josiah Child, had built. One of the most important of the specially made items from the great Dacre (Dacca) factory in East Bengal, which unfortunately seems to have disappeared, was a bed made for his Duchess. The hangings alone cost 2,922 rupees.

There are several fine lacquered cabinets on stands at Woburn, but the one shown in Fig. XIII may well have come from Bedford House, where an inventory of 1771 itemises "A cabinet of the old Japan with brass hinges and corner pieces on a japanned frame."

Most of the furniture now in the Chinese room belongs to the Chippendale *Director* period, and it includes some outstanding pieces. The circular pillar and tripod table of Spanish mahogany, left of Fig. XIII, has an interesting feature. The pillar has a revolving detachable "birdcage

with tilting action" and the shapely carved claws have their original *lignum vitæ* castors. It is the top which is unusual, having a pierced rim in the same plane, carved with acanthus scroll and icicle ornament. Whilst obviously carved in the so-called Chinese taste, this ornament is so flat and Eastern in its feeling and so akin to ornament found on the frames of imported screens that I cannot help wondering whether the top was despatched to the East for carving.

A superb mahogany display table in this room (Fig. XIV) has the same decorative motifs in its magnificently carved and widely pierced frieze rail, but here the carving is in high relief and much more English in its treatment. The edge of the top is carved with a ribbon and rose motif on a punched background. The triple cluster columns and two cluster X rails are united by blocks carved with paterae. This table is 32½ in. high, 34 in. wide and 19 in. deep.

A pair of fine quality mahogany stools,* of which one is shown in Fig. XV, have blind frets on the rails and corner posts, and the same Chippendale triple cluster columns as the table. One of the most important pieces of furniture in the room is the large and gracefully shaped "Gothic" pierced, interlaced and carved mahogany settee* with needlework seat (Fig. XVI). The bold stop chamfers on the stretcher rails are a striking and apposite feature. The whole design and execution are outstanding.

* The stools and the settee are exhibited at the Royal Academy Winter Exhibition "English Taste in the XVIIIth Century."

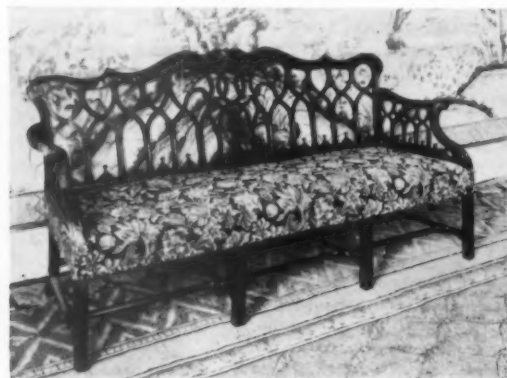


Fig. XVI. An important "Gothic" mahogany settee with needlework seat. The design and execution could only have been by a firm in the first rank. Circa 1755.

Fig. XVII. A fine quality, small mahogany pillar and tripod table in the State Saloon, the top of peculiar figured mahogany called "snail blister," the pillar reminiscent of the lower part of a Hepplewhite bedpost, an example of the good taste of the 1780-90 period.



CERAMIC CAUSERIE

ITALIAN PORCELAIN

THE interest in Italian and Spanish porcelain, reflected in, or perhaps encouraged by, the publication of Mr. Arthur Lane's recent volume on the subject and in the rising prices of such few specimens as appear in the auction room, has resulted in a further work on the subject. Collectors may like to know of this book, which is entitled, *Capodimonte and Buen Retiro Porcelains, Period of Charles III*, and the author is Alice Wilson Frothingham. It is published by the Hispanic Society of America and deals, in the first place, with a number of pieces in the possession of that body. Mrs. Frothingham describes and discusses them fully, and illustrates on 37 plates both those pieces and related examples in collections in America and elsewhere. In several instances the difficult task of tracing the originals from which decorative panels were copied by the china painters has been achieved successfully.

BOTTLE-TICKETS AND BIN-LABELS

Bottle-tickets, or wine-labels, are much to the fore following the dispersal of the Hollebone collection. The readers of the *Sunday Times* were informed by "Atticus" that his colleague "Autolytus" "tipped" the humble wine-label as being well worth buying; he noted that they were both plentiful and cheap. Their poor relations, the larger and utilitarian bin-labels, receive scant mention anywhere. Perhaps this is because they are rarer, although equally inexpensive, but it must be admitted that few of them are as decorative as even the plainest of bottle-tickets. Mostly bin-labels are known from the XIXth-century Spode specimens, and from the earlier ones stated by Jewitt to have been made at Liverpool by Zachariah Barnes (*Ceramic Art of Great Britain*, 1878, Vol. II, page 26).

The writer has seen recently a shield-shaped label, pierced at the top centre for hanging, lettered CHAMBERTIN, and of a yellowish pottery. The front is tin glazed, and the wording is not written with a brush, but is stencilled in purple-black apparently by means of a sponge or piece of cloth. It dates from the first half of the XVIIIth century. The Oxford English Dictionary gives the first use here of the name of the French wine as occurring in 1775, but the label can have been made for abroad. Has any reader seen similar shield-shaped labels with stencilled lettering, and which factory might have made them?

A RARE FIGURE

Hanley Museum is being rebuilt, and the opening of its new home is awaited with interest. This town, in the centre of the Staffordshire potteries, rightly possesses an outstanding collection of both pottery and porcelain. For some years, only a very small proportion of it has been shown to the public, and when its treasures are again exhibited in their entirety a visit will be of importance to all interested in the study of ceramics.

A recent addition to the porcelain section is the rare figure of a potter, illustrated here. It is unmarked, but the Curator of the museum, Mr. Geoffrey Bemrose, states that it is of Derby manufacture, circa 1800. The shirt-sleeved man is seen at work throwing a pot on a "kick" wheel; turned by the adroit movements of the bare feet. The incongruous rococo base contrasts markedly with the simplicity of the modelling of the man and the apparatus he is using.

The remarkable similarity between this potter and a Frenchman of the 1730's may be noted by comparing this figure with the engraving of a potter *travaillant sur le Tour* illustrated in "Ceramic Causerie" in APOLLO for August, 1955.

REFERENCES TO NYMPHENBURG AND MEISSEN

References to Continental porcelain factories were not common in XVIIIth-century newspapers, and those few that have come to the notice of the writer may have a wider interest. The Nymphenburg factory made a faltering start about 1750; three years later, the ubiquitous arcanist Joseph Jakob Ringler brought his skill to wrestle with the problems that had arisen. His advent, and that of the Swiss modeller Franz Anton Bustelli in the year following, culminated in success. The news took some time to reach the English public, for it was not until 1755 that the following paragraph appeared in the *General Evening Post* (issue of August 2nd, No. 3371):

"The Elector of Bavaria has established a new Manufacture of Porcelain under the direction of Count Hairn-



Potter at the Wheel. Hanley Museum and Art Gallery.

hausen, upon this simple Position, that it will give three hundred Persons Bread who had none to eat before."

News from Dresden, the capital of Saxony, was rather more up to date. In July, 1745, Kaendler modelled an equestrian statue of Augustus III, which was placed on the Royal dining-table during the month following. It became the nucleus of a grandiose plan that was fated never to be completed. "This was for a huge porcelain monument to the King to be erected in the Judenhof at Dresden, comprising a colossal version of the equestrian portrait figure on a high four-sided pedestal decorated with reliefs, with numerous allegorical figures around it. In 1751, the proposal (which may have come from Brühl in the first place) was laid before the King, and a complete small porcelain model was prepared in 1753. . . . In 1755, a full-sized plaster model 32 ft. high was shown at the Leipzig Fair. . . ." (W. B. Honey, *Dresden China*, 1934, page 114.)

An announcement of this *tour-de-force* was contained in a short paragraph in the *General Evening Post* of December 18th, 1753 (No. 3124), which ran:

"At the Manufactory at Meissen in Saxony, they are making of Porcelaine an equestrian statue of his Polish Majesty, larger than the Life; which will be a Masterpiece in its kind."

It was not long afterwards that the troops of Frederick the Great marched into Saxony, and on September 10th, 1756, captured the capital city. The same journal reported this event in the issue of September 25th (No. 3545), in a paragraph reading:

"Leipzig, Sept. 14. The Saxon Garrison of Dresden had marched out before the Prussians entered the Place. Their Polish Majesties have sent to the Fortress of Konigstein all their most valuable Effects, together with the Utensils, &c. employed in the China Manufactory at Meissen, from whence Care was taken to remove likewise the Workmen that they might not discover their Secret; leaving in it only a few Jars and other Pieces of China to the Prussians."

GEOFFREY WILLS.

NOTE: Correspondence is invited upon any subject of ceramic interest. Letters should be addressed to The Editor, APOLLO Magazine, 10, Vigo Street, London, W.1.

SOME FRENCH AND ENGLISH PORCELAIN AT WOBURN ABBEY

By GEOFFREY WILLS



Fig. I. Sèvres tureen, from the service given to the Duchess of Bedford by Louis XV in 1763. Height: 11½ in.

THE abbey at Woburn in Bedfordshire, a Cistercian foundation sequestered by Henry VIII under the Act for the Dissolution of the Monasteries, came to the Russells, Earls and Dukes of Bedford, in 1547. The Tudor monarch, who died in January of that year, bequeathed lands to the value of one hundred pounds to some of the executors of his will; amongst the executors named to participate in this legacy was John, Lord Russell of Chenies, later first Earl of Bedford. At the time of the gift the Woburn estate was valued altogether at £168 15s. 4d., and the portion not included in the bequest was rented and, in due course, purchased.

It was not until the first quarter of the XVIIth century that the family, of which the head was then Francis, fourth Earl of Bedford, removed from London into Bedfordshire on account of the plague then raging in the city. A suitable building for their accommodation was erected on the ground formerly occupied by the monastery.

A century later, at the age of 22, John Russell (1710-

1771) succeeded his brother, Wriothesley (1708-1732), and became fourth Duke of Bedford. He inherited a large estate that had suffered from the extravagance of his short-lived predecessor, and his energies and talents were bent towards regaining for the Russells the glory that had been theirs in early days. He achieved success in social life, in politics and in business. In the 1750's he commenced the rebuilding of the dilapidated mansion of which he had become the owner, and the present Woburn Abbey and its contents are largely the result of his interest and taste.

In the sphere of politics the fourth Duke of Bedford's career was both lengthy and honourable. He was one of the foremost members of the Whig party, and held posts in successive governments ranging from First Lord of the Admiralty to President of the Council. In 1760, he held the office of Lord High Constable at the coronation of George III, was Lord Privy Seal, and two years later was appointed Ambassador-Extraordinary from George III to Louis XV. His mission was to conclude a treaty between England and



Fig. II. Dish for the tureen shown in Fig. I.

France; a treaty that was agreed and of which the preliminaries were signed on November 3rd, 1762, two months after the arrival of the Duke in Paris. It was an important agreement; by which England acquired Canada and the whole of the left bank of the Mississippi River except for New Orleans, and its signature terminated the Seven Years' War.

It had been for some while the practice of the French king to make presents to suitable high-ranking personages whenever an occasion should be favourable. This action served to draw attention not only to the generosity of the giver himself but was no small advertisement for the manufacturer of the gift. Frequently the chosen object was a production of the Royal manufactory of porcelain at Sèvres; an undertaking that had in 1759 become a State concern and was supported by a subsidy. Costly to maintain, it looked for the quality of its wares to gain orders from foreign countries, and many might be expected from envious admirers of these tokens of regal benevolence.

Upon the final signing of the Treaty of Paris, Louis XV sent to the Duchess of Bedford a typically extravagant production from the Sèvres factory. Specimens from the gift, a dinner-service, are illustrated here in Figs. I and II. The service is decorated with panels of flowers and exotic birds in landscapes, painted in colours, and reserved on a *bleu-de-roi* ground overlaid with vermiculations in gold. It cost a total sum of 17,294 livres (about £720 at the time), and comprised originally some 180 pieces ranging from tureens to custard-cups. The majority of the service has fortunately survived the wear-and-tear of close upon two centuries, and is now displayed carefully and safely behind glass.

On receipt of the china, the Duke of Bedford wrote at once on behalf of the Duchess to the Duc de Praslin, the Minister of War:

Paris, ce 1^{re} Juin, 1763.

Monsieur,

M. Boileau, le directeur de la manufacture royale de Seve, m'a apporté hier par ordre de V.E. un magnifique service de porcelaine, lequel (à ce qu'il m'assure) est destiné pour Madame de Bedford de la part de S. Maj^{te} très chrétienne. Nous ne pouvons, à la vérité exprimer en de termes assez fortes toute notre sensibilité et reconnaissance envers S. Maj^{te} pour toutes les marques de sa bienveillance que nous avons éprouvées pendant

notre séjour en France, et nous supplions V.E. très instamment de nous mettre aux pieds de S. Maj^{te} avec nos plus humbles remerciemens pour cette nouvelle marque de sa bonté envers nous.

J'ai l'honneur, &c.,

BEDFORD.

While making allowance for the carefully chosen diplomatic phraseology of the letter, one cannot doubt that both the Duke and the Duchess must have thought that this present, from a monarch in whose country they had made only a very short stay, was indeed "magnifique."

Dating from the same period as the dinner-service is a pair of fan-shaped flower-pots, known as *jardinières en éventail*, of which one is shown in Fig. III. Also decorated with a ground of *bleu-de-roi*, they have panels painted with exotic birds in landscapes. The deep blue of the ground-work is relieved by a delicate rococo pattern of burnished and matt gilding.



Fig. III. Sèvres flower-pot, c. 1760. Height: 7½ in.



Fig. IV. Sèvres boat-shaped tureen, painted by Le Guay or Le Grand, c. 1760. Width: 10½ in.

A pair of small tureens, with covers and stands, of which one is seen in Fig. IV, is also decorated in panels on a *bleu-de-roi* ground. The panels are painted in colours with groups of trophies, and the blue ground is delicately gilded. The general form of these pieces is an adaptation of the spectacular *vaisseau à mat*, of which there is a well-known example in the Wallace Collection, London. The boat-shaped body of each tureen terminates at either end in the head of a cockerel, and the cover is surmounted by a knob handle round which is draped a pennon.

Maurice-Étienne Falconet (1716-1791) was one of the most popular and successful of XVIIIth-century French



Fig. V. Sèvres biscuit group "Le sabot cassé," after Falconet. Height: 7 in.

sculptors. About 1757 he was appointed to the position of Director of the modelling department at Sèvres, and much of his work was rendered in the fine quality biscuit china that had been introduced a few years earlier by Jean-Jacques Bachelier. A typical example is illustrated in Fig. V. Known as "Le sabot cassé," it shows a mother and child looking sadly at a broken clog on the lap of the former. The model was made first about 1760 and is a charming specimen of the sentimental *paysannerie* admired by many of the sophisticated nobility of the time.

The English china at Woburn is much less in both quantity and interest than the Continental or the Oriental. A group of red-anchor Chelsea pieces was described and illustrated some years ago by Bernard Rackham (*Old Furniture*, Vol. IV, 1928, page 110), but there remain some other specimens of the productions of the London factory dating from the same time.

The red-anchor figures and groups were probably the finest made by any of the English XVIIIth-century manufactories. Only a small proportion of the many different models can be claimed as truly original, and were designed in England or adapted from English prints or paintings. The modellers were indebted principally to Meissen, but other Continental factories also were copied closely; the decorators gained much of their inspiration from the same sources and additionally from Sèvres and the Far East. As a result of the intense competition from outside the country, the English potters were driven to unceasing efforts to improve their wares. The success achieved by the Chelsea modellers and painters reached its peak no more than ten years or so after the commencement of the factory, and the productions of the 1750-60 period are esteemed to-day far above the more showy pieces that were made shortly afterwards and marked with the anchor in gold.

Fig. VI illustrates a figure of Mercury. It bears the red-anchor mark, and is almost certainly taken from a Meissen



Fig. VI. Chelsea figure of Mercury, red anchor mark. Height: 11 in.

SOME FRENCH AND ENGLISH PORCELAIN AT WOBURN ABBEY

original. Lot 97 on the seventh day of the auction sale of Chelsea porcelain, held in London on Monday, March 17th, 1755, was *Two exceeding fine figures of MERCURY and JUPITER* (King: *Chelsea Porcelain*, page 98).

Another red-anchor piece, shown in Fig. VII, is similarly to be traced in the 1755 auction catalogue. Lot 73 of the second day's sale, Tuesday, March 11th, was *A most beautiful perfume pot, in the form of a PIGEON HOUSE, with pigeons, a fox, &c.* (Ibid, page 78).

There is no evidence to show when any of these Chelsea pieces were acquired, but it is not unreasonable to suppose that they came direct to the house from the manufactory or from one of the periodical auction-sales held on behalf of the makers. Their date coincides with that of the rebuilding of the house, and it may well be that they were purchased, along with the furniture that was made to order, to grace the newly formed and decorated rooms.

To close this brief survey of some of the European china at Woburn Abbey there are illustrated two small vases in Fig. VIII. Whether they were intended originally for use with flowers or with spills cannot now be stated with certainty, but that their quality is high is undisputed. Both vases were made at the Chamberlain, Worcester, factory about 1810, and bear panels reserved on an orange-coloured ground ornamented with gilding. The left-hand vase is painted with feathers, the other with sea-shells, and they were almost certainly the work of John Barker. Both subjects are rendered with a minute realism that borders on the mechanical, and of which Barker was the foremost of the many exponents of the style in his day.

The illustrations are reproduced by courtesy of His Grace the Duke of Bedford.

A further article describing and illustrating some of the Oriental porcelain at Woburn Abbey will appear in a forthcoming issue of *APOLLO*.



Fig. VII. Chelsea dove-cot perfume vase, red anchor mark.
Height: 15 in.

Fig. VIII. Two Chamberlain Worcester triple-vases.
Height: 5½ in.



THE WARWICK VASE

Part II.

By N. M. PENZER



A line drawing showing both sides of the Villa Lante Vase at Woburn Abbey.

THE Warwick Vase was only one of several found at the Villa Adriana, but perhaps the most important of them—and at any rate the most interesting in our present inquiry—was the so-called Lante Vase. Its name is due to the fact that it first passed into the Villa Lante on the Janiculum (Monte Gianicolo) at Rome. It was subsequently purchased by the engraver Volpato, from whom it came into the hands of Jenkins, who sold it to Lord Cawdor. At his sale in 1800 it was bought by John, Duke of Bedford, for £700 and placed in the sculpture gallery at Woburn Abbey, first erected from designs by Henry Holland in 1789 as a conservatory for Duke Francis. In shape and ornamentation it greatly resembles the Warwick Vase, and although there are several marked differences between the two, they are clearly contemporary productions. It is of white marble with dark veins appearing here and there. It measures 17 ft. 2 in. in circumference, 5 ft. in diameter, and is 5 ft. 6 in. high from the rim to the top of the marble plinth. Thus it is not much smaller than the Warwick Vase and would have made an impressive corresponding garden ornament—which, indeed, may well have been its original function. The “shelf” is narrow and undecorated by lions’ skins, while the masks, numbering four each side, are set at even distances from each other. They have no separate plinths, and there are no Bacchic objects between them. Their half-open mouths resemble Greek dramatic masks much more than do those on the Warwick Vase. The vine-stem handles, uniting the rim with the main body, do not intertwine at the centre, but each consists of two separate stems which never quite touch one another as they bend up in a most graceful manner before reaching the top of the vase. There are no meandering tendrils as on the Warwick Vase, the vine-stems continuing for only a short way each side, below the egg-and-dart design on the rim of the bowl. This design is repeated on a collar at the beginning of the foot, below which is a trumpet-shaped fluted stem (recent). The masks on the one side represent a bearded Silenus with flowing locks, another Silenus bald and crowned with ivy leaves, a finer type, possibly Priapus, with his head draped and apparently

hiding small horns, and lastly a long-eared Pan. On the opposite side is a snarling Pan, an aged Silenus, Dionysus (?) bearded and crowned with pine leaves and cones, and an old bearded Pan with curling horns and long ears. Without giving other examples of Bacchic vases found at this time, we may surely conclude that the Warwick and Lante Vases, and others similar, were made to the orders of Hadrian for the adornment of the grounds surrounding some of the buildings of his enormous “Villa” near Tivoli. It is necessary, however, to see if any more definite date can be established for this type of ornamentation.

If we are to assign to the Warwick and Lante Vases the period of rest following the journeyings of Hadrian, A.D. 121–135, we must satisfy ourselves that those dates fall into correct chronological sequences with vases or other objects displaying similar mask ornamentation, the dates of which are more accurately known.

It is hardly necessary to mention that such work as we see on the Warwick Vase could not possibly belong to the “classical” period of Greek art, and clearly dates from the late Hellenistic age.

So far as we know at present the earliest use of the mask or head applied to vessels is that on the silver objects of the so-called Hildesheim Treasure, dug up in October, 1868, and on the kantharos found at Stevensweert, South Holland, as recently as 1942. We will discuss the Hildesheim Treasure first. Briefly, it consists of an almost complete service (*ministerium*) of a Roman *triclinium*, including a folding table, candelabrum, tripod, plates, bowls, dishes, salvers, ladles, goblets, drinking cups, etc. Inscriptions and marked weights assign it to the Augustan Age (44 B.C.–A.D. 17), and it seems practically certain that the treasure was brought into Germany during one of the Roman campaigns. Authorities suggest that it may have belonged to Quintilius Varus, who perished as legate of the Rhine army in A.D. 9, and that the booty subsequently taken included the ornate service now known as the Hildesheim Treasure.

Among the two-handled drinking vessels are four of kantharos type, which call for our close attention as in them



A Hildesheim cup with four masks.

A Hildesheim cup with six masks.



we find striking similarities to the Warwick Vase, not only in respect of style and shape, but also in the fully developed use of the "shelf," the stretched skins, and the Dionysiac heads and emblems.

As they have already been fully described and illustrated,¹ it will suffice here to discuss them very briefly, merely noting resemblances to the Warwick Vase. The first of these four cups has a "shelf" from which are draped two skins—apparently those of a lion and a panther—closely gathered. Their claws cross at a point just below where the handles meet the body of the cup either side. Above the "shelf," but not resting on it, are masks of Dionysus, Pan and two Sileni. Between them are vine leaves, ivy, and crossed *thyrsi*.

The next cup has six masks resting on two tightly drawn lions' skins with the claws tied under the handles as before. The masks are those of Dionysus, a Maenad, Sileni and satyrs, and are separated by such objects as the *thyrsus*, torch, flute, etc.

Lastly come two cups with ten masks each arranged partly on the top and partly in front of a wall draped with festoons hung from columns set at intervals and having a herm of Terminus each end, suggesting the early Palatine settlement Roma Quadrata. In both cups some of the masks are in low relief, e.g., those of drama, comedy, etc., while others are in high relief (*emblemata* or *sigilla*).

Among these latter we immediately notice Dionysus, Pan and Silenus, but of greater interest to us are the female heads, in particular that of a long-haired goddess or rustic spirit (*numen*) with long pointed ears. This has (rightly or wrongly) been identified with Pales, whose festival, the Parilia, was a ritual purification of shepherds and flocks and an invocation of prosperity in the coming season. The

palum and shepherd's bundle is placed near by, while at the opposite end of the wall is the head of horned Pan with a *thyrsus* as his emblem. From the oak tree above his head hangs the *lituus*, or augur's wand, with its crooked handle—indicating the sanctuary of a god.

Thus not only are all the ornaments on the Warwick Vase found fully represented here, but in the head of Pales we may possibly have an alternative suggestion for the missing head, although Ariadne, as the wife of Dionysus, undoubtedly has much better claims.

In the present case the identification of the head as that of the female Pales (if indeed it is a female head at all, for Pales was also male—corresponding in some respects to Pan) is by no means proved. As it occupies a position on the "wall" corresponding to the Pan mask on the other end, it may merely represent a Bacchante or young satyr. However, as it was Hadrian who re-instituted the games connected with the Parilia festival, which had previously been discontinued, it may be worth suggesting Pales as a possible candidate for the female head on the Warwick Vase.

The fact that these early specimens of mask-ornamented vessels are of silver is probably quite sufficient to account for their rarity. If not destroyed or melted down in time of need, they were hidden when danger threatened and lay abandoned and forgotten until the blade of a plough or the spade of an excavator brought them once again to the light of day.

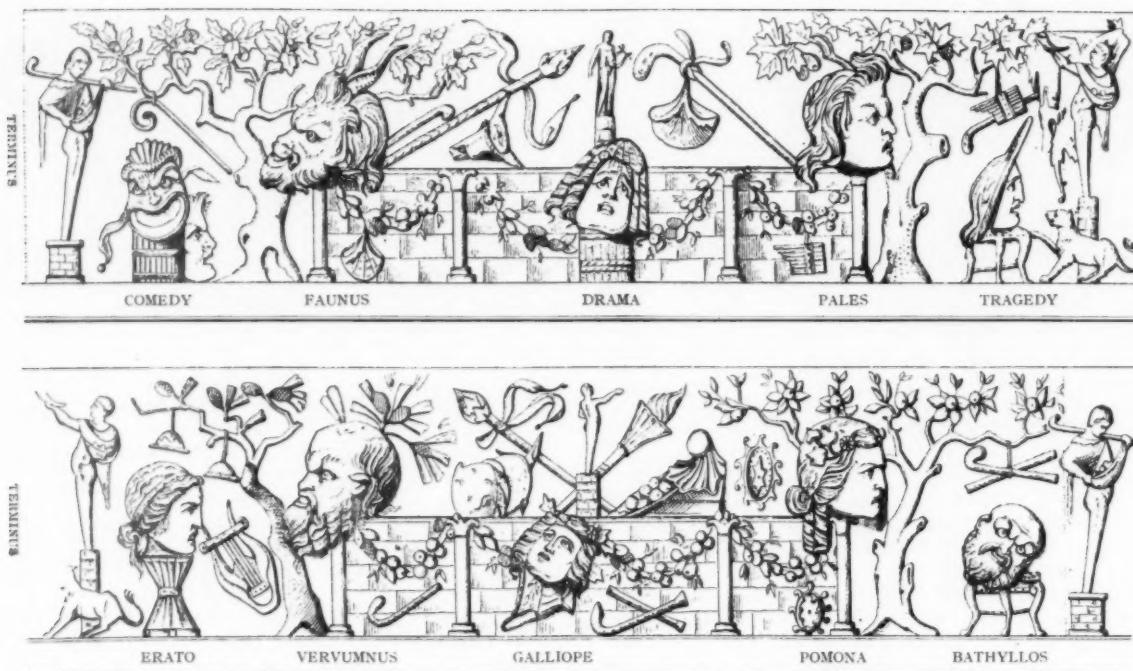
We now turn to the silver cup, of kantharos shape, found as recently as 1942 while dredging was in progress in the bed of the Maas near the border village of Stevensweert in Limburg, the south-easternmost province of Holland. The importance of the find was first realised by Leo Brom,² a silversmith of Utrecht, since when it has been fully described by Prof. Anne Vollgraff-Roes³ and assigned to the Hellenistic period. This somewhat hasty attribution is likely to be revised, especially in view of Prof. Toynbee's forthcoming review in the *Journal of Hellenic Studies*.

The IInd century B.C. is much too early a date for the



Both sides of a cup found at Hildesheim with ten masks.

APOLLO



Frieze of cup with ten masks shown at foot of previous page.

type of mask, or head, shown on this vase. It is typically Augustan, and its resemblance to the Hildesheim vessels is remarkable. As already mentioned, it is of kantharos shape, 4 in. in height and 5 in. in diameter. Like the Warwick Vase, it has (or rather, *had*, as unfortunately two of the heads are missing) six heads in very high relief separated by Bacchic emblems and musical instruments. There is a broad "shelf," the lines of which are strongly emphasised by the fact that the heads do not rest on it and there are no lions' skins draped over its edges. The handles appear to have been broken and removed in antiquity.

The first point that strikes one is the repeated use of the pearl border. The rim has a band of egg-and-tongue between pearl borders, below which is a broad band of alternate double *fleurs-de-lys* and rosettes (all slightly different) again between pearl borders. The circular foot is enriched with a Lesbian cyma design also between pearl borders. The central head on one side shows a bearded man of noble features in the prime of his life, doubtless intended for Dionysus. His serious and rather sad expression and the curious embroidered scarf tied round his head possibly shows him as the winter Dionysus, or Zagreus of the underworld. To his left, separated by a branch of pine, is a horned Pan. To the right of Dionysus is a pair of small cymbals and castanets followed by a hole showing the inner lining of the cup. The missing head was possibly a Silenus. The central head on the opposite side is so badly damaged that only part of the hair remains. But this hair is clearly male and may have belonged to Dionysus in his character as a wine god. Another, and perhaps more likely suggestion, will be mentioned shortly. On one side is a tambourine decorated with a twelve-pointed star underneath which can be seen a cone-headed and beribboned *thyrsus*, and on the other side is a thick knotted *pedum* with a long scarf tied round it. The two remaining heads are crowned with ivy, and thick head-bands encircle their foreheads. The mouth of one is open and that of the other closed. Their identity is uncertain, but they may be satyrs. Prof. Vollgraff-Roes would see in them Castor and Pollux, and in the middle head Cybele, the great mother-goddess of Anatolia.

Between the two groups are a pair of emblems either side. One is the club, bow and quiver of Heracles and the other

an eight-stringed ivory lyre resting on a *thyrsus* and a roughly made knotty *pedum*. The presence of the club, etc., may possibly provide an alternative suggestion for the missing central head. If so, it would have been that of Heracles as the hero of the underworld and thus agree with the Dionysus-Zagreus on the opposite side.

The lower part of the vase below the "shelf" is most artistically decorated with branches of the vine and ivy. The hollow foot appears to bear three inscriptions giving respectively the weight, possibly the dedication, and the



The reverse of the Stevensweert cup illustrated on the following page, showing on the left the curling hair of a missing head—possibly Hercules; to the right is one of the two unidentified heads—perhaps satyrs.



The Stevensweert cup, showing the heads of Dionysus and Pan, flanked by Bacchic symbols. The missing head to the right was probably that of Silenus.

delay the approaching winged figure of Death. To the left are three Bacchic masks (one nearly destroyed) with small objects, such as a drinking-horn, a diptych, fruit, etc., in the field. Three more masks, including a Pan and Silenus, are shown on the right, with a *patera*, syrinx, pine-cone, etc., in the field.

The corresponding scene on the other side of the cup⁷ shows the Bath of Dionysus immediately after his birth. A squatting female figure is about to dip the infant in the shallow bath, while another waits with the towel. At one side stands, presumably, the nurse, and on the other side is an old Silenus with fat, hairy legs and arms, carrying his *thyrsus* over one shoulder and looking on with the interest of a future teacher. The flanking masks, full-face and profile, include an ivy-crowned Bacchante, a young Silenus, &c., while objects such as an altar, a basket of fruit, a *patera*, and a wine jug occupy the surrounding field.

The second cup is in bad condition, but Maiuri suggests⁸ that the scene on one side shows the Grief of Ariadne—on her abandonment by Theseus, and that on the other side the Second Birth of Dionysus. As before, the masks flanking both scenes include those of Bacchantes, Sileni and satyrs, while among the numerous Dionysiac emblems we notice an altar, a bowl, *pedum*, syrinx, drinking-horn, and winnowing-basket (the *vannus* or *λεκνον*) concealing the phallus under a cloth.⁹

It is clear, then, that these cups (as also those found in the neighbouring township of Boscoreale)¹⁰ must belong to the early Imperial period, and so support Pliny's statement¹¹ as to the popularity of Bacchic subjects on silverware in his time (A.D. 23/4-79).

As belonging to the same period mention should be made of that curious carved agate cup in the Bibliothèque Nationale known as the Ptolemy Cup.¹² On each side there is represented a table framed by trees and festooned drapery. These tables, as well as the surrounding field, display in very high relief appointments of the Bacchic cult of every conceivable kind. The masks, however, are specially prominent.

There is no need to look for further evidence of the existence of the Bacchic mask used for the adornment of vases and *objets d'art* in the 1st century A.D. It is of the utmost importance, however, in our efforts to date the Warwick Vase, to note that it was in the 11th century, during the "classic" revival of Hadrian, that the use of the mask was extended to decorate such objects as sarcophagi—and it is here that we shall get an *actual date*.

In the collection of ancient sculpture at Pawlowsk, near Leningrad, is a Roman sarcophagus alleged to have come from the Mausoleum of Augustus. It belongs to a clearly defined series of "garland" sarcophagi, which can be dated almost to a year because of their close affinities with one of three specimens in the Lateran which were found together in a Hadrianic tomb near Porta Viminalis, dated by its brick-stamps to the years A.D. 132 and 134.¹³

The front of the sarcophagus in question is decorated with four naked Amorini, supporting on their shoulders three heavy garlands of fruit and flowers. In the semi-circular space above each garland are two masks facing each other. Each pair rests on a ledge or "shelf" covered with the skin of a lion or panther, exactly as in the Warwick Vase.

owner's name. Although this latter is clearly M. Titinius, there is no evidence whatever to identify him with the Roman officer of that name who fought in Sicily in 104 B.C.

In ascribing this vase to the Augustan rather than to the Hellenistic Age we do not preclude the possibility of the theory that both it and the Hildesheim vases go back, perhaps by different lines of descent, to prototypes of the Hellenistic Age. But if this is so, such vases still remain to be discovered.

Dates are often arbitrary, and new discoveries are continually upsetting previously conceived ideas, but there is one date about which there can be no dispute, and that is August 24th-25th, A.D. 79, when night fell upon Pompeii and covered it with a pall of ashes as secure and impenetrable as if all the objects abandoned in that unhappy city had been locked in a strong-room and the key thrown away. Here, then, we have a definite date to go on. If any masked vessels were found at Pompeii they must ante-date A.D. 79 and prove, at the same time, that they were in use by rich Roman families at that period. Luckily for our enquiry such vessels have been found in the House of the Menander (Regio I, Insula X, No. 4), excavated as recently as 1930.⁴

Two cups especially merit our attention. They are small bowl-shaped cups with low bases and rather thick ring handles each side surmounted by a horizontal flange. The decoration in each case consists of a central scene on both sides of the cup connected with the life of Dionysus. This is flanked with Bacchic masks and emblems.

The best preserved scene on the first cup⁵ depicts the Death of Semele.⁶ An aged nurse supports the dying Semele, while Eileithyia, the goddess of childbirth, seeks to



Garland sarcophagus. Pawlowsk.

Moreover, the masks themselves are very similar. Those forming the left-hand pair are of a bearded Silenus and clean-shaven satyr with a small *pedum* between them. Two bearded Sileni form the central pair, while the right-hand pair consists of another clean-shaven satyr and a Maenad. The presence of this one female head is interesting. There is also a "garland" sarcophagus in the Lateran (Sala IX) exactly like the above, but having only two pairs of masks. They are of especial interest to us because they include the masks of a bearded Silenus which, except for his long ears, might actually be the one on the Warwick Vase. Furthermore, the mask on the extreme right wears the same head-dress which we noted on the Lante Vase.

We need not pursue this part of our inquiry further. It is clear that even if we had no knowledge of the provenance of the Warwick Vase, in view of the above evidence we would be obliged to describe it as Hadrianic and consequently to assign it (or rather, the original portions which still remain) to the IInd century A.D. We must not conclude, however, that such masks as we have been describing are not to be found on silver plate at a later date. On the contrary, they occur with the usual Bacchic symbols on the frieze of a patera from the Caubiac (Toulouse) Treasure which dates from the IIIrd century A.D.¹⁴ But by this time the masks are no longer alone, and appear in conjunction with animal forms, such as the lioness, bear, stag and doe—*motifs* introduced from further East. Several other examples could be quoted from the same source. Such evidence

merely strengthens our decision in dating the Warwick Vase as the IInd century A.D.

In the next, and final, article we shall deal with copies and adaptations of the Warwick Vase in materials other than marble—in precious and base metals, as well as in pottery and porcelain.

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- ² *Mededelingen der Kon. Ned. Akad., Afd. Letterk.*, 1951, pp. 245 *et seq.*
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- ⁴ Amedeo Maiuri, *La Casa del Menandro e il suo Tesoro di Argenteria*. Rome (1933).
- ⁵ Maiuri, *op cit.*, No. 9. Side A. Text pp. 336-7, and Tav. XXXVIII in vol. of Plates.
- ⁶ For this see the references given by Maiuri on p. 396, note 122, to which should be added those of Frazer in his *Apollodorus*, Loeb edit. Vol. I, p. 318 *et seq.*
- ⁷ Maiuri, *op cit.*, No. 9. Side B. Text pp. 337-8, and Tav. XXXIX.
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- ⁹ This appears in one of the scenes in the Villa dei Misteri (Maiuri's edition, pp. 151-2, Tav. P. & IX). See further G. E. Rizzo "Dionysos Mystes," *Mem. d. R. Acad.*, Vol. III. Napoli, 1918, pp. 80-83, with figs. 21-23. For an important article on the winnowing basket see J. E. Harrison, "Mystica Vannus Iacchi," *Journ. Hellenic Studies*, Vol. XXIII. 1903, pp. 292 *et seq.* the phallus is discussed on pp. 318-22.
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- ¹² E. Babelon. *Cat. des Camées Antiques et modernes de la Bib. Nat.*, Paris, 1897, No. 368, p. 201-8 and Pl. XLIII. A. J. Loewental and D. B. Harden, "Vasa Murrina," *Journ. Roman Studies*, Vol. XXXIX, 1949, p. 36, and Pl. VI.
- ¹³ J. M. C. Toynbee, "A Roman Sarcophagus at Pawlowsk," *Journ. Roman Studies*, Vol. XVII, 1927, pp. 14-27, with 3 plates; and especially her *Hadrianic School, a Chapter in the History of Greek Art* (note the sub-title), 1934, p. 202-9, Pl. XLIII and XLV.
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Garland sarcophagus. Lateran (Sala IX), Rome.



EMILE GALLÉ

In view of interesting correspondence received in connection with my article on Emile Gallé and his work (November issue, 1955), I should like to add a few words on the subject of the Gallé signatures. These signatures vary, and the described and reproduced specimen signatures represent the most characteristic types. Gallé frequently received commissions for work to commemorate special events, and this work he signed in a more individual manner, often with his full name, and with the date and occasion inscribed in the glass. Gallé exhibited frequently, and such exhibition pieces were specially numbered and bore the date or year of the exhibition.

When the last Czar of the Russias, Nicholas II, made a State visit to Paris on October 6th, 1896, Gallé was called upon to design

some work in bronze for special presentation, and when the Dreyfus Affaire rocked France and the whole world, Gallé felt so deeply about this matter that he designed special "Dreyfus vases" bearing patriotic slogans. Often also, the individual character of decoration extends to the signature, which then appears almost to be part of the design, and it is characteristic for this sensitive artist that specially inscribed pieces, such as those manufactured for particular events, bear the signature and inscription on the base, almost as if the artist were afraid of disrupting the harmony of design. However, such commemorative pieces are rarely to be found outside museums or private collections, and due to their elaborate inscriptions, present no difficulty in the recognition of Gallé's work.—GABRIELLA GROS.

VIEWS and NEWS of ART in AMERICA

The Castle Rohonc

By Professor ERIK LARSEN, Litt.D., M.A.

THE Castle Rohonc Museum of Lugano, which, as my readers may recall from articles having appeared in *APOLLO*, is the official name of the collection that the late Baron Heinrich Thyssen willed to the pretty Swiss town, has lent for a month's exhibition four major works to the Metropolitan Museum, that were sent to this country for conservation purposes.

They are all paintings. The first is "The Nativity," by Jacques Daret, the rare Flemish XVth-century master, who owes his rediscovery and identification to the ingeniousness of the late Hulin de Loo. The renowned Belgian scholar had first suggested that Daret might be the long-sought-after Master of Flémalle; but when he found the documents himself establishing that the four panels, of which "The Nativity" is part, belonged to an altar-piece painted in 1434 for Jean du Clerq, Abbot of St. Vaast in Arras, and for which Daret was paid, he candidly avowed the error. Daret was thereby established as a clearly delimited personality, and his dependency upon an older artist validly proven. As he was, together with Rogier van der Weyden (or at least: Rogelet de le Pasture), a disciple of Robert Campin in Tournai, Hulin concluded as to the latter's identity with the Master of Flémalle; this theory still remains the generally accepted working hypothesis.

"The Nativity," formerly part of the J. Pierpont Morgan Collection and last seen at the Metropolitan in 1911, takes its place next to "The Adoration of the Magi" and "The Visitation," both at the Kaiser Friedrich Museum in Berlin; and the "Circumcision" now called "Presentation in the Temple," that is preserved at the Petit Palais in Paris. An "Annunciation" that originally stood above the four juxtaposed panels is still lost. Daret's "Nativity" repeats in a simplified form the Flémalle Master's composition of the same subject in Dijon. His figures are short and thick-set; as far as invention goes, he is a lowly epigone. But the panels are of great documentary interest. Daret, although a minor master, lived in the shadow of such great ones as Flémalle, Van der Weyden and Hughes van der Goes. His efforts reflect their glory.

Jean Memlinc is represented with the suave "Portrait of a Young Man"—quite obviously part of a diptych whose other wing depicted a Madonna and Child. The back of the panel shows one of the earliest flower still-lives in Flemish art, a vase decorated with the symbol IHS and filled with iris, lilies and columbine.

The two further treasures are: Holbein's portrait of Henry VIII, formerly in the collection of Earl Spencer at Althorp. This is a fine painting, of high quality and thoroughly descriptive of the artist's portrait style while in England. I doubt, however, that it can rightly be considered as the sole original, as the catalogue hopefully avers, while all other likenesses of the king are copies and replicas only. Finally, Domenico Ghirlandaio's lovely profile portrait of Giovanni Tornabuoni highlights XVth-century Florentine painting; it once was among the most coveted treasures and choice possessions of J. Pierpont Morgan.

Curator Theodore Rousseau, Jr., is fully justified in stressing the significance of the loan; the paintings were hidden for many years in private collections, and now that they are definitely going back to the Castle Rohonc Museum, there will be hardly ever again an opportunity to view them in this country.

When the old-established art firm of Demotte, Inc., was recently liquidated, Mr. Leon Medina, President of the Kaliski Auction Gallery, boldly bought the entire remaining, and fairly large, stock; he is currently exhibiting his latest acquisitions at the spacious gallery, located 88 University Place. The collection comprises quantities of valuable textiles, a wide choice of surprisingly good Gothic sculpture in wood and in stone, old furniture, and a number of attractive Old Masters. Among the latter, my attention was promptly arrested by an "Adoration of the Kings" (canvas, height 40 inches, width 29 inches, see *Illus.*), which, in spite of clearly apparent Italianate style elements, seemed undoubtedly the work of a Northerner. Careful cleaning brought to light pinkish flesh tones, set off against the greenish blue of the Madonna's mantle; the vivid gold of the embroideries ornatng the cloak of the kneeling Magus; and the deep wine-red of the fabrics in which the Magus standing to the right is clad. The warm patches of colours are placed against overall deep brownish hues that fade to greyish brown in the background; to such an extent that the



SIR PETER PAUL RUBENS
The Adoration of the Kings Canvas 40 x 29 in.
Property of Leon Medina, New York

classical fountain sketched into the wall, at left, is hardly distinguishable. We evidently have to do here with a nocturnal scene whose *éclairage* is provided by torchlight. The impression is admirably seconded by the painter's fluid technique, the bold highlights emphasising in terse Tintoretto fashion the upper borders of folds, the edges of vessels, and the outlines of weapons and jewellery. Both palette and *facture* convinced me that this was a typical work by Peter Paul Rubens dating from the Italian period. The contention was, moreover, borne out by the discovery of the artist's self-portrait in a red hat; Peter Paul had humbly placed himself in the background (over the horse, in the centre of the painting) and his likeness constitutes not only welcome additional proof concerning the work's authenticity, but furnishes moreover valuable indications for the establishment of the painter's iconography.

In my *P. P. Rubens* I wrote a few years ago: "... Since the recent discovery of the Genoese modello for the 'Adoration of the Magi,' the 'Adoration' of Fermo is no longer the only night piece by Rubens executed in Italy. Is this indicative of a trend, and may we expect that other discoveries in this genre will be made, enriching our knowledge of the Rubens genius? ... It appears now that my hopes were slated to be speedily fulfilled. Mr. Medina's "Adoration of the Kings"—presumably a modello for an altar-piece that might still be hiding in some sleepy Italian village church—owes an evident debt to Correggio's ideatic conception. The Virgin Mary repeats his lovely types and it is certainly from canvases like the "Madonna with St. George" or the "Madonna with St. Sebastian" (both Dresden Museum) that Rubens derived the long, drawn-out figures which border his own composition. (Or were both artists concurrently impressed by Bandinelli's giants?) Caravaggio's *chiaroscuro*—the fashion of the moment—also played a predominant part in the Fleming's treatment of the subject. Chronologically, I think that this most interesting piece, brushed with dynamic *bravura*, should find its place between the Fermo "Adoration of the Shepherds" and the noble "Adoration of the Magi" (now at the Prado Museum, Madrid), painted by Rubens in 1609-1610 for the city of Antwerp, and designed to adorn the Chamber of the States in City Hall.

EVENTS IN PARIS

Montauti with one of his recent paintings.

MONTAUTI, the lonely peasant painter of the Abruzzi, is exhibiting once again at the Messine branch of the Galerie Creuze. This forceful impasto artist seems to be a sculptor who has lost his way and is trying with notable success to achieve the impossible—to render the powerful forms of sculpture in sculptural paint. Montauti lives in, and of, the mountains, and his figures resemble blocks of unshakable granite, imponderable, sad and primitive. His handling of the palette knife, his bodies formed of one vigorous slash of paint, recall the Rouault of "Le fuite en Egypte," but the feeling is intensely different, for there is no charm, no relief left in Montauti's religious paintings, his cruel crucifixions or despairing saints, only a huge sense of monumentality and a prevailing air of vast disaster. Montauti's work, with its earth greens and varied umbers, its contrast of thick impasto and scrapework revealing the weave of the canvas, his Henry Moore-like figures planted in a rock-coloured world like menhirs—yet essentially human—puts him in a school apart. Yet what he gives us must surely be the life of the Bass' Italian mountain peasant—solitude in a grey-coloured setting, a grim religious fear both of life and death, a certain primitive dignity in a landscape of despair.

Perhaps there is a link between Montauti with his Abruzzi folk and Edouard Pignon with his highly arabesque-ized Provençal peasants, sails and fishing-boat crews. True, the tone is lighter with Pignon, and now that the artist has moved out of his grey and pale green period and has rediscovered vivid colour, there is even more sweep and movement in his rhythmic pictures. In his current exhibition at the Galerie de France, Pignon gives colour an equal place with form, and sometimes fights a losing battle to prevent his elliptic and circular arabesques disappearing entirely in the sudden gamut of bright tones; but all in all the show presents an encouraging new trend in the work of a talented artist who has let slip his "social conscience" pictures in favour of free unfettered lyricism—his natural bent.

The Galerie Bruno Bassano shows some gouaches of Brittany by the Russian exile painter, Simon Segal. Segal's style is chunky and naïve, but what his pictures lack in finish they often make up for by the clever arrangement of colours: he succeeds with some striking contrasts. His figures stand transfixed in the idleness of a rural morning or sleep on chequered harbour walls. The ships seem to resemble those of a child's picture, until one looks closer at the cunning juxtaposition of tones. Segal was discovered by Desnoyer a few years ago, and his work has something of Desnoyer's search for simple convincing harmonies—rendered in Segal's case in the naïve pictorial language which seems to be the psychological handwriting of all the Russian painters who have settled in France.

The flower must be a singularly difficult object to paint for very few painters appear to be able to succeed with it. The delightful new Galerie Romanet in the Avenue Matignon has a show called "La fleur coupée," which groups over forty painters who have depicted cut flowers. The most successful with the subject are the "lyrical realists"—Cavaillès, Legueult, Terechkovitch—for with them the flower is just an evanescent reflector of brilliant light and preserves all its pristine grace. Goërg seizes and contains in his work the sensual touch of the petal, while Pradier, Oudot and Dufy stress the fragile nature of the subject and its beauty with some success. But once painters aim at monumentality the flower fades. It withers into a



fossilized thing, a piece of ugly Victorian twisted glass standing in a shabby funeral urn. Dufresne is the only exception—his picture is worthy of Cézanne, an unqualified masterpiece. But the vulgar flowers of Vlaminck, the bouquet of thorns and dirty-brown cardboard of Buffet, the cheerless bouquet of Grüber make it clear that although anyone can try to paint a flower, not every flower will agree to pose for just any painter, however good he may have proved himself to be with other subjects. At all costs, we must blame the painters, not the flowers.

Undoubtedly the most interesting young-painter exhibition of the month was that of Jean Commère at the Galerie Monique de Groote. His fifty pictures, in his own highly individual version of what can be loosely called the post-war Romantic trend, show a growing artistic sureness. I will deal with Commère in a monograph article shortly.

For collectors of engravings, the Galerie Louis Carré had an exhibition of the sturdy compositions of Gromaire, while the Galerie Simone Badinier showed the powerfully imaginative work of Marcelle Wahl.

Abstractions in the mathematical style, including some fascinating experiments on the nature of receding planes (contrast of curved and straight lines, of squares and diamonds, contrast by *décalage* of two similar patterns, contrast by transparent screens, etc.), were shown by Vasarely at the Galerie Denise René. Abstractions in the Romantic style were shown in a group exhibition at the Galerie Prismes: here the painters accepted to exhibit under the provocative title "The Worst Paintings in Paris," and were rewarded (no joking) by attracting a number of American buyers.

Among the other exhibitions of the past month (the heaviest ever: I counted eighty-seven invitations to previews) were: the Courtauld collection at the Orangerie; Léonor Fini's latest Lesbianic surrealisms at the Drouant-David; Maria Blanchard at the Galerie de l'Institut; sculpture work by Moïse Kogan at the Galerie Zak; paintings of Mexico by Andrée Bizet at the Galerie Lucy Kroh; Sara Farhi at the Bernheim-Jeune; Luc Simon at the Saint-Placide; G. de Rosnay at the Suillerot; Pascal at the Bruno Bassano; portraits of famous actors and actresses by Joffrin at the Stiébel; Berthe Mathieu, Michel-Marie Poulain, and paintings inspired by jazz by Moscoso—all at the Marcel Bernheim; Ferrari at the Bernier; Southwick, Edith Bertrand and Joinié-Maurin (paintings from the Far East) at the Ror Volmar; "The Railway in Art" at the Charpentier; and paintings by Thérèse Henry accompanied by piano music (Bach, d'Indy, Milhaud) at the Alex Cazelles.

R. W. H.



Fox Hunting



Horse Racing

SAMUEL HOWITT : Sporting Artist. *By* CAPTAIN JACK GILBEY

THIS is an important book.¹ The publisher claims that it is an exact facsimile of the first and only edition of one of the rarest of all sporting books. It contains 20 plates in colour lithography, also a wreath title-page, and list of plates, with vignette of a hare, printed in 8 colours on hand-made paper. It is bound in board covers with a coloured printed wrapper. Among the plates there are 11 depicting shooting subjects, 7 hunting, 1 coursing and 1 racing. Each plate is numbered and its title is written in English and French. There is no text. In size the book is a large oblong folio, 18 in. by 22 in., $\frac{3}{8}$ in. in thickness and its weight is 3 $\frac{3}{4}$ lb. So much for its format.

For the origin of these plates we have to go back to the beginning of the last century. It was a Mr. Edward Orme who conceived the idea of approaching the artist, Samuel Howitt, and commissioned him to execute the designs. Mr. Orme was at the time a successful Bond Street publisher. He is still remembered to-day, as Orme Square is named after him.

Originally the engravings appeared in ten parts in bluish-grey wrappers, with a large engraved vignette bearing the number of the part written in ink pasted in the centre of each front cover. The issues began on January 1st, 1807, and were completed by March 25th the following year. For the most part the engraving was executed by Godby and Merke, but the names of Vivares, Craig and Clark appear in conjunction with Merke on four of the prints. Of the number published of this first edition I have no knowledge, but it was of one of those sets that the high figure of £2,000 was once reached at a sale.

Of the artist himself we have some information from various sporting chroniclers of the present century. Howitt, who was born in 1750, was the descendant of a Nottinghamshire Quaker family of independent means and good social position. He took up his first residence at Chigwell, near Epping Forest, where, if we may judge by his subsequent work, the study of natural history and pursuit of field sports chiefly occupied him. At this stage, as he was sufficiently wealthy not to have to work for his livelihood, he dabbled in art only as an amusement, but before long he lost his fortune and found himself obliged to turn his talents to practical account. It was then he came to London and took a situation as drawing master in Dr. Goodenough's Academy at Ealing.

His sporting scenes were first heard of in 1783, when at the age of thirty-three he exhibited three coloured drawings entitled "Hunting Subjects" at the gallery of the Society of British Artists. In the following year he was represented by a "Hunting Piece" at the Royal Academy. It seems, however, that he was not particularly fond of painting in oils.

¹ Orme's Collection of British Field Sports from Designs by Samuel S. Howitt.—Charles W. Traylen, Guildford. £10 10s. od. net.

His work for the Academy was fitful and he sent in only 10 pictures between the years 1784 and 1815. As well as painting in water-colour, in which medium some of his best work was done, he excelled as an engraver and etcher, executing the plates from many of his own pictures.

Howitt was a prodigious worker, and it is from the numerous engravings from his works and the many plates of his which illustrated such books as "Thoughts on Hunting" by Peter Beckford, "British Sportsmen," a book he himself wrote, "Foreign Field Sports" by T. H. Clark and "The Sporting Magazine," to mention but a few, that we are best acquainted with his art.

To "The Sporting Magazine" alone he contributed no less than 157 drawings. A mere glance at the titles of these subjects shows the wide range and versatility of the artist. A pastime he depicts—I hesitate to call it a sport—was "Coursing the Bustard." These birds, we are told, "are slow in taking wing, but run with great rapidity; and when young are frequently taken with greyhounds, which pursue them with great avidity. The chase is said to afford excellent diversion." However, it is interesting to know that in his day there were bustard in the plains of Wiltshire and Dorsetshire, and in some parts of Yorkshire.

Howitt's style in drawing and painting is individual; he does not seem to have borrowed ideas from other artists, which he might so easily have done, as he was related by marriage to Rowlandson and was much in his company as well as that of Morland.

For myself, I find his art most interesting because it can be both charming and irritating. He succeeds always in charming me in the first place, and he does this entirely by his composition.

If one stands in a room in which pictures are exhibited, what is it that first attracts one? It is surely composition. We pick out a certain picture from a little way off, and exclaim "Delightful!" Then we approach it to examine it more carefully. But we do so in a pleasant frame of mind; we are less critical and are more ready to overlook faults in drawing and colouring. And that is what happens to me when studying Howitt's art.

As a lover of the beautiful lines of a horse I cannot reconcile myself to the stereotyped and wooden appearance of many of his hunters' and racehorses' necks. Again, in some of his hunting scenes, although the scarlet coats of the riders suggest an opening meet or a later period, the trees are reminiscent of a summer day.

Did Howitt, I wonder, ever watch the finish of a race? In the single example in the present book, while the general grouping makes a pleasant enough picture, the attitudes of the jockeys of the last five horses are comical to a degree.



Snipe Shooting

He is much surer, however, in the details of his shooting pictures, some of which, for example "Woodcock Shooting" and "Snipe Shooting," are perfectly delightful.

There is a tendency sometimes to give an effeminate appearance to many of the sportsmen. It must be remembered that the beginning of the last century was an era when sport in England was almost at its zenith. It was an age of virile, hardy men who thought nothing of hacking 20 miles and more to the meet, hunting all day and returning home late at night. Similarly, their shooting excursions were long and arduous as they walked-up the game with their dogs.

In "Rabbit Shooting," one of his happiest compositions, the sportsman who has succeeded in killing four rabbits might be mistaken for an attractive young girl.

Some of our sporting artists affected mannerisms in their compositions. George Stubbs was fond of introducing into the foreground of his landscape what I once described as his



Woodcock Shooting

signature plant. But he was not allowed the monopoly of this. Charles Towne, a contemporary of his and a great admirer of his work, depicts this plant in his famous painting of John Yates, Esq., and his horse "Ninety Three," the winner of the St. Leger in 1793. And surprisingly, much later, in 1850, John Ferneley succumbs to this fascination in his Academy picture of that year. The plant on this occasion is strangely reminiscent of a cabbage! Readers of APOLLO may remember this picture by Ferneley, which was illustrated in December, 1950. But Howitt has his favourite plant, too. In his case it is bracken. You will find this fern among the heather of "Grouse Shooting" and in the pasture of "Coursing," in fact you will find it in 13 out of the 20 plates.

An advantage that the present book possesses is that it lends itself admirably to detaching the plates and framing them separately. There is certainly an added joy in looking at them collectively.

A SHAFT FROM APOLLO'S BOW. The Piper and the Tune.

NOTHING exceeds like success, and certainly nothing is more infuriating than the excesses of success of the party to which one does not happen to belong. It is therefore understandable that the trumpeters of modernism have no sooner regained their breath after the rude hoots at the Royal Academy Summer Exhibition than they have to expend it again to blast the Annual Exhibition of the Royal Portrait Society. In 1955 the Royal Academy had a record attendance, and record sales; the R.P.S. surely a record attendance. Indeed, one of these times at the private view of this august institution the floor of the R.O.I. Galleries will give way beneath the weight of exalted humanity struggling to contemplate itself thus gregariously assembled in person and in paint, and at one fell swoop English Society will be engulfed. Or the catastrophe could occur at the tremendous evening party which the Royal Portraitists annually throw.

Little wonder, therefore, that the ranks of Tuscany hurl insults at this invincible hoard. This year their chief champion was Mrs. Myfanwy Piper who, deputising in the columns of a contemporary for the regular art critic, asked for a Pope (poet not prelate) to "do proper injustice to the acres of simpering, ogling, leering flesh, the yards of expensive silk." She railed against these "beautician's masks, poreless, flawless, boneless and characterless," and wondered why women want to look like that or want their children to look so unnaturally perfect. And so on, in fine style. On the constructive side she mentioned that "Although the masters of the XXth century have painted comparatively few portraits there have been enough (by Modigliani, Derain, Matisse, Picasso, Sickert and Gilman)" to, as it were, show the Royal Portraitists how to do their job.

Instead of being grateful for this help in their artistic progress the portrait painters, in the person of Anthony

Devas, complained to the editor of the paper that he should have employed Mrs. Piper to review exhibitions (she had also sounded this Walküre war-note over the Royal Academy) of which she was "an avowed enemy." He explained, as to a little child, that "portraitists are not aiming to please Mrs. Piper, but to get a likeness. That is what we are paid for, and that is how we choose to earn our living in preference to teaching or fighting for the meagre crumbs provided by officialdom." A hit, a very palpable hit, I must say.

Alas, the clear issue began to be confused by the intervention of supporters and the seconds. Sir Alfred Munnings (whose spectacular whirlwind attacks are always a joy, especially as he so often lands an unintended left on the jawbone of the party he is defending with such verve) thanked God for the non-inclusion of Mrs. Piper's favourites among the popular portraitists of the day, and proceeded to name a picture which he admired—but evidently in solitude. Somebody drew attention to Memling, Van Gogh and Goya, but I felt that this trio did not clarify the issue, nor could I see whom this champion was championing.

At this juncture the editor did add a very relevant comment by stating that "we firmly repudiate the suggestion that in any field of art or culture we should appoint critics for their likely favourable view towards particular works or occasions." The guarded limitation of this broad tolerance and freedom to the innocuous fields of art and culture should, perhaps, not pass unnoticed; but apart from this, it is quite reasonable. Even at the risk that the Royal Portraitists or Academicians will sometimes be subjected to a shrill note from Mrs. Piper; or, on the other hand, that somebody will pick on Picasso or murmur against Moore, criticism cannot really be delegated to a number of critics each carefully labelled to ensure approval. Mutual admiration could go too far.

LETTERS and Answers to Correspondents

BLACK GLAZED POTTERY

Sir,—Sir Edward Benthall's article on this subject, *APOLLO*, November, 1955, says that Whieldon made black glazed earthenware between 1740 and 1780, and that he had many imitators. But these wares were made in the Liverpool district in the middle of the XVIIth century. The *Louth Archaeological Journal*, Vol. 3, notes that there was imported into Drogheda in 1683 "½ load of black earthen mugs value 25s. 2 crates of earthen drinking cups value 32s. out of the Providence from Liverpool."

These goods were made from about 1640 to 1850 in the environs of Liverpool, at first at Prescott, eventually everywhere, and throughout the XVIIIth century were one of the staple products of Liverpool, at least six potteries being engaged in the business. The lead glaze is blackened with manganese dioxide, which was made at Liverpool, and, as all Staffordshire imported materials came from Liverpool, the manganese came from there too.

In my collection are many sherds of these wares, found on potting sites, some where I never imagined they would be found, which has altered completely my ideas of what went on in the potting business at Liverpool. Mixed with the sherds was native red clay from which they were made. Also recovered is an almost perfect example of a beautifully shaped large pitcher, about 12 inches high, now on loan to the Williamson Art Gallery in Birkenhead.

The goods, so made locally, were mainly of a useful kind, and are made to-day elsewhere. Some of the local potters turned out ornamental wares in other mediums, and probably made them in black as well.

E. S. PRICE

Hillview, West Kirby.

T. B. AYLMER

Dear Sir,

I enclose a coloured reproduction of a water-colour, size 12 in. by 15 in., signed T. B. Aylmer and dated 1935. It is a view of Edinburgh taken from the northern slope of Arthur's Seat. I have not been able, so far, to trace the birth and death dates of this artist, and I should be very grateful if you could help.

T. B. Aylmer exhibited on eighteen occasions at the Royal Academy between the years 1838 and 1855, from addresses in London, Weston-super-Mare and Bath, and at the British Institution on nine occasions, and finally on thirty-five occasions at the Society of British Artists, Suffolk Street.

Perhaps you could also inform me if any of T. B. Aylmer's water-colours are to be seen in any galleries, also if any of his descendants are alive.

RICHARD J. SIMPSON (F.S.A.Scot).

Nothing more can be discovered about T. B. Aylmer other than that he also painted landscapes in Belgium, Germany and Italy, that he wrote an article in January, 1853, on Line Engravings, entitled "An Artist's Ramble from Antwerp to Rome," and that he was not a member of the Royal Society of Water-colour Artists.

If any reader has knowledge of the artist, perhaps he will be good enough to communicate with the Editor.

"PERIOD" PICTURE

Dear Sir,

An interesting picture has come to light in the Isle of Wight, and I enclose a photograph of it—an early Italian picture by Andrea del Sarto, born 1487, died 1530. Size 20 in. by 24 in. Depicts "Madonna, Infant Christ and St. John."

There is known to be a similar picture, but this painting, owing to its great age, can hardly be a later copy. Moreover, there are differences with the other example.

It is possible, of course, that the artist painted two similar subjects.

Known London experts have seen the picture and pronounced it to be "period" and relined many years ago in Italy.

A close examination of the photograph would put the



period at about 1500; it is in remarkably good state and colour for its age.

This picture had been hanging for many years in a castle, in a passage way, very high and inaccessible.

B. G. BOWDEN.

Ventnor, Isle of Wight.

MODEL SOLDIERS

Dear Sir,

I am making some research into the history of the toy or model soldier, and would be grateful of any assistance that your readers could offer. Such information as notification of collections, or of rare or unique individual pieces, catalogues, advertisements, and ephemera of all kinds, and the loan of photographs, would be of the greatest assistance.

41, Stoneleigh Avenue,
Patcham, Brighton, 6.

J. G. GARRATT.

ALFRED HERBERT: MARINE PAINTER (died 1861)

Sir,

I am anxious to trace the present whereabouts of works by the above-named artist, also biographical details which would supplement those given in the short biography in *The Catalogue of Water-Colour Paintings of the Victoria and Albert Museum* and the obituary notice in the *Art Journal*, Vol. VII, 1861.

It is believed that he was a son of a Leigh-on-Sea fisherman, and later it is known that with a large family he lived in Jubilee Row of "Old" Southend. All the drawings of which I have notice were of beach and shipping scenes of the Thames Estuary and the Channel coasts of this country and the Continent.

I should be very grateful to hear from any readers who possess works by Herbert or know of the location of any or who possess information concerning him.

L. HELLIWELL, Curator.

Beecroft Art Gallery, Station Road,
Westcliff-on-Sea, Essex.

THE LIBRARY SHELF. British Sporting Prints. By Captain JACK GILBEY



Drawn by R. Pollard.

BREAKING COVER.

Engraved by F. Tukes and R. Pollard.

IT requires no small amount of courage to-day to enter the list of authors who have written on the British sporting artists and animal painters of the last two centuries. But the need for new books is great, and for my part I welcome new ventures in this direction.

The books on the subject published during the first quarter of this century, by such eminent critics as Sir Walter Gilbey, Walter Shaw Sparrow, Frank Siltzer and Ralph Nevill, have long been out of print. From time to time second-hand copies become available, but the prices asked for them are so high that they are quite out of the reach of many would-be purchasers. While the books I have just mentioned are excellent and informative, they do not in every case include all the information upon so vast a subject—that would be impossible—but they still remain invaluable and are referred to time and time again to throw light upon some picture or print whose authorship baffles us.

Perhaps that most indefatigable searcher of truth, the late Walter Shaw Sparrow, gives us the best counsel in his foreword to *A Book of Sporting Painters*, which he concludes with these words, "Go and find out."

And this is what Mr. John Cadfryn-Roberts has attempted to do in *British Sporting Prints*, published by the Ariel Press, London.

True, he has had to lean heavily on information from those earlier books, and if he has not provided us with many new and vital facts in his excellent preface, he will have succeeded, I feel sure, in whetting the appetite for this engrossing subject in many readers.

He makes it clear that his introduction is but a brief survey, so naturally it will have its shortcomings, and many a lover of the work of Marshall and Ferneley will look in vain among the illustrations for a print after these famous artists.

But his selection of prints, twelve in number, shows care and forethought, and is representative of the work of the artists under review. It includes the following, a fine and formidable array—Henry Alken, Robert Pollard, F. C. Turner, James Barringer, James Pollard and George Stubbs; not forgetting Sir John Dean Paul, examples of whose work adorn the jacket.

I was particularly pleased to find the name of Robert Pollard in the above list because his work is somewhat eclipsed by his son James. According to Frank Siltzer, Robert Pollard's prints number very few—he lists but 18 altogether between the years 1806 and 1822. Robert Pollard's first engraved works are of Fox Hunting, a set of six, and I have chosen "Breaking Cover" as one of the illustrations in black-and-white to illustrate this article. We are told that Robert first learned to paint landscapes under Richard Wilson. He could not have gone to a better master, yet I find something very reminiscent of the art of Rowlandson both in the drawing of the horses and the hounds and the landscape in his picture "Breaking Cover."

For the cover plate of this issue of *APOLLO* James Barringer's lovely painting of the Earl of Derby's stag hounds has been selected. This fine composition, which has a touch of Ben Marshall in the figure of the huntsman and his grey horse, also includes in the group on the left the figures of Lord Stanley and the Hon. E. Stanley. The engraving was published in 1823.

As in the case of Robert Pollard, Barringer's prints are not numerous, merely a dozen or so being listed between the years 1809 and 1823.

The inclusion of the set of four racing prints of the Vale of Aylesbury Steeplechase, coloured aquatints by G. & C. Hunt, after F. C. Turner, will, I feel sure, prove a popular choice, as Turner was one of the more versatile of our sporting painters. All forms of sport came easily to his brush, and what makes his paintings all the more acceptable is the fact that he was in addition a very capable landscape artist. Plate II of this steeplechase is particularly pleasing in this respect, although the angular approach to so formidable a water-jump was surely not the easiest way to negotiate it. Strangely enough, there is only one jockey in trouble. Is this the obstacle, I wonder, about which Mr. Roberts writes, "One of the jumps, it is believed, was over the River Thames and spanned 28 feet?"

The production of this book with its brief but helpful survey of British sporting prints will be welcomed by lovers of hunting and racing generally, and especially by the enthusiastic novice, who will eagerly await a second instalment.

THE LIBRARY SHELF

MICHELANGELO: A Study in the Nature of Art. By ADRIAN STOKES. Tavistock Publications. 25s.

The minutiae of art scholarship goes on apace, and the body of literary and pseudo-literary parasites living upon established artistic reputations grows ever larger in volume and more unbecoming in its movements.

It is not possible in a short review to enter into any lengthy discussion of many points raised by Mr. Adrian Stokes' book; and the question as to whether the psychoanalyst's approach to an artist's work is of any real help to aesthetic appreciation of it cannot be fully debated here.

Mr. Stokes' twenty-five years of study of Italian Renaissance art should have served him far better than to encourage him to trifle with doubtfully relevant Freudian theories about anxiety and depressive complexes that may or may not have been hidden within the breast of so fundamentally objective an artist as Michelangelo. Physical experience of life, of course, comes to the artist, as to all men, from the world *outside*, but how the artist transmutes his experience of life is an *inner* process of his spirit. And it is the *result* of this spiritual transmutation, and not the *process*, which is of paramount interest; it is the beauty of the flower, and not the character of its roots, which constitutes the source of our aesthetic appreciation.

Psychoanalysis has undoubtedly come to stay with us; but this is no reason why it should be overworked or misapplied.

The work of Michelangelo—his painting, sculpture and poetry—is already firmly

established in the affections of the most cultured and enlightened peoples of the world; and the speculations of modern psychoanalysis are both unnecessary and inapposite. Psychoanalysis is, or may be, a *curative* science; it can never be a source of *creative* inspiration.

When Mr. Stokes writes that Michelangelo was "obsessed with fantasies of weight" and that "he discovered in weight and movement imaginative media not only for depression and death, but for the health of physical power," we are lost amidst a labyrinth of twisted subconscious roots and distracted from all the visible beauty above. And what are we meant to understand when Mr. Stokes tells us: "Momentum conquers, flows through complex attitude, the fount of all episodes, the massive idiom of self-mastery and self-possession"?

The book is beautifully printed and contains a number of quite unusually well-reproduced illustrations. The detail of "Night" derives added interest from a cleverly chosen viewpoint for the camera.

VICTOR RIENAECKER.

JOHN PIPER. Painting, Drawings and Theatre Designs, 1932-1954. Arranged and with an Introduction by S. John Woods. Faber and Faber. 4 guineas.

In his Introduction to one of our most versatile painters, John Woods reveals his personal knowledge of John Piper in a study which, coming from a fellow-painter who has worked side by side with Piper on numerous occasions, may be approached with some respect. It is a balanced and

objective survey and leads the reader with interest to an examination of the illustrations which form the bulk of the book.

Like all too few abstract painters, John Piper has developed recognisably and for the better through the years from often rather silly pre-war experimentation (by no means always excusable as "décor") to a post-war style which, if it at times portrays not little more than moody chaos recorded with a sense of order, at its best achieves a sullen magnificence of expression never better seen than in his studies of rock, natural or hewn, and the elements. Where the essentially high-brow approach is tempered by genuine talent of a high order, we occasionally come across a painter of whom we may feel that genius has struggled through, notwithstanding. This may surely be said of Piper.

JOHN WYNNE-TYSON.

IN SEARCH OF SPANISH PAINTING. By R. SCOTT STEVENSON. Christopher Johnson. 18s.

Appearing as it did just before the National Gallery in London purchased for £42,500 the oil sketch by El Greco for his "The Dream of Philip II," this book could hardly have been published at a more appropriate moment. Yet I wonder whether it will really satisfy anyone, for it seems to me neither to add to our knowledge nor to contribute to our appreciation of Spanish painting.

In some ways this is a difficult volume to review, for, although the author clearly loves Spanish painting and has a good deal to say that is sensible, and here and there

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something that is penetrating, it has many faults. Mr. R. Scott Stevenson is not an art historian or a critic, but a doctor, and he says himself that he prefers to look at Spanish pictures rather than to read about their painters. His object is "to persuade others to capture, along with him, the infinite pleasure to be had from the contemplation and appreciation of Spanish paintings." One might, therefore, expect the book to consist, at any rate in part, of evocative writing: it does not.

The book has a very complete index and has been well produced. But on the other hand the bibliography is open to serious criticism. It takes up four pages, but contains grave omissions; neither "The School of Madrid" (London, 1909), by A. de Beruete y Moret, nor "Painters of the School of Seville" (London, 1911), by N. Sentenach, are listed, although they are among the best books on Spanish painting in English.

There are eleven plates, some of well-known masterpieces, but there is also one of a picture which while not being renowned is highly instructive. This is the elder Herrera's "St. Basil Dictating His Doctrine," which is now in the Louvre. It tells us much, for in it we see that mixture of naturalism and piety, of a certain harsh quality and of ecstasy that is characteristic of Spanish painting.

TERENCE MULLALY.

ADVENTURES IN LINE AND TONE.

By ADRIAN HILL. Allen & Unwin. 25s.

WATERCOLOUR MADE EASY. By

HERB OLSEN. Chapman & Hall. 60s.

FLOWER PAINTING IN WATER

COLOUR. By MARCELLA SMITH.

Seeley Service. 12s. 6d.

Art students who are studying professionally at the art schools, as well as the growing army of amateurs who have taken Mr. Churchill's advice to "Have a Go," invariably find that a few good books of practical guidance on their own shelves provide at once continued stimulus and the handy answer to problems as they arise. They incidentally solve the problem of "useful and acceptable gifts" to any such art practitioners. These demands have brought forth quite a number of such "How-to-do-it" books in recent years, most of them by well-known artists, whose names carry the weight of authority. But it is a long step from being able to do the thing oneself and being able to convey that craftsmanship to a reader. In each of these three volumes, however, the step has been taken with worthwhile results.

Mr. Adrian Hill has achieved something like fame for his work as a teacher in art therapy, surely the most demanding form of art teaching in that the pupil is not necessarily whole-heartedly interested in picture making, but may often regard it as the merest pastime during a long illness. The normal art student, professional or amateur, may at least be assumed to desire the teaching; Adrian Hill's pupils are largely patients submitting to treatment. His results have been astounding; and as we read, and—as importantly—look at, his new book, written for everybody who would learn to draw, we can understand why. He makes it a fascinating game, and he explains it with the utmost simplicity from the very beginning. He starts with

a line across a sheet of paper or the angry scribble of the tyro who has scratched across his first essay, and he leads step by step to the drawing of presentable landscape. His short chapter on the drawing of people and animals is (he would admit) quite inadequate; but as any art exhibition reveals that Britain is uninhabited this shortcoming need not worry the aspiring artist. I hope Adrian Hill will one day give us a whole book on the subject, written in the same vein as this one. His diagrams—"one diagram is worth a page of text," he says—are excellent. His 48 pages of plates of his own drawings are at once an inspiration and a discouragement, because they are very good indeed.

Herb Olsen almost begins where Adrian Hill leaves off. For one thing his book is on painting, not drawing, though there must needs be something about drawing in it. He is a tremendously successful American artist, first working as a commercial artist and then concentrating on purely creative work. The reproductions in this book show what dash and command he possesses. Despite his analytical description of them and his own careful description of how he created each one, I would feel that these are mostly so capable as to be a little unhelpful to all but the practised artist. It is, however, the method of the book to take his own fairly difficult landscapes with figures and lead the student on by explaining his materials, his palette, his mode of composition, his actual painting, and to analyse the result. He should, perhaps, lay down a first rule: get yourself born a Herb Olsen. The book is full of good things and hints which will help the artist. His dealing with the figure, though also cursory, leads through pin-figures, circle and cube build-ups and direct mass painting. Too much shorthand; too many short cuts. He has a tendency to arrive at results by such facile methods—to depend on keeping the highlights by painting over the paper with masking tape and maskoid, for instance. Nevertheless, with its plates, its diagrams, its succinct text, this volume will be thoroughly helpful to any artist who is prepared to follow a daring guide.

Marcella Smith is one of our most able water-colour flower painters, and her book in that excellent series, the New Art Library, tells as simply as she can how the flower painter should work. Much more pedestrian in its method and presentation, illustrated by a score or so plates of Marcella Smith's own work, this is the book of an artist rather than a teacher. We miss the diagrams and such aids of the other volumes. The value of the book comes from the wealth of experience in her chosen form of art which she generously puts into her pages. This is the How-to-do-it book on slightly old-fashioned lines in its writing and conception, and in its production.

HORACE SHIPP.

ENGLISH PORCELAIN AND BONE CHINA. By BERNARD and THERLE HUGHES. Lutterworth Press. 25s.

From a first glance this attractively produced volume would seem to be one more to add to the growing list of publications devoted to the general history of old

English porcelain. A closer inspection reveals that it is different from its predecessors; no other book of its type has contained anything like so many errors, half-truths and false statements. One can only presume that the writers are the most gullible of "experts," for they accept nearly every unfounded suggestion that has been put forth on the subject. Failing help from Simeon Shaw, Frank Hurlbutt and others, they do not hesitate to invent their own equally untenable theories; which are interlarded heavily with glib descriptions of processes, for which authorities are seldom given.

In the case of Bow, Heylyn's non-existent glassworks is once more resurrected, but is now "well-known for its flint-glass tableware since 1730" (p. 73); figures are classified into three types, of which one comprises "those decorated in blue under the glaze" (p. 82); and the oft-killed fallacy that "Some blue and white pieces are marked with 'T.F.', the monogram of Thomas Frye" (p. 87), is dragged forth.

Of Dr. Wall Worcester we are told that "Powder blue, scale blue and deep mazarine blue—all underglaze—were the ground colours of pieces on which the white reserves were filled with elaborately painted flowers, fruits, birds, insects or figures" (p. 125), and the lack of an illustration of a piece decorated in powder blue and with exotic birds is to be deplored.

On page 21 the amateur is advised earnestly: "Somewhere on every piece of XVIIIth-century porcelain will be found a small unglazed area. If this can be marked when scratched by the *finger-nail* or with a pen-knife blade, then the porcelain is soft." (Reviewer's italics.)

Error is piled on error, half-truth on half-truth. It is to be regretted that these well-known writers should have put their names to such a lamentable and dangerous performance.

GEOFFREY WILLS.

ENGLISH DOLLS' HOUSES OF THE EIGHTEENTH AND NINETEENTH CENTURIES. By VIVIAN GREENE. B. T. Batsford, Ltd. 63s.

The exhibition of dolls' houses at Messrs. Bewlay's premises in Park Lane furnishes striking evidence of the extent to which the growing enthusiasm for antique dolls embraces dolls' houses. A general history of dolls' houses by Flora Gill Jacobs appeared in 1954, but Mrs. Greene's is the first book wholly devoted to the English dolls' house. Would that she could have begun her task some years before 1939! Researches during an unpropitious era have led Mrs. Greene through deserts of frustration:

"In the eight years spent in searching out old dolls' houses there have been, unfortunately, many clues which led nowhere. Houses were closed and owners had left the country, letters were returned to me or went out into silence. But the merit that I can truthfully claim is that every one of the houses illustrated here and at least ninety others has been examined and measured personally."

This handsomely produced volume achieves a comprehensive treatment of its theme and a nicely adjusted balance between the claims of text and of illustra-

tion. From an eloquent apology for dolls' houses, Mrs. Greene proceeds to a short general history, which is followed by informative pages on furniture and the large variety of other diminutive contents. She concludes with what amounts to a descriptive catalogue of nearly a hundred houses, their dates ranging from the close of the XVIIth to that of the XIXth century. Mrs. Greene's valuable survey succeeds in establishing for the finest English dolls' houses a not unimportant place in the history of English crafts. Notable examples made during the XVIIIth century were designed by architects and would ordinarily be constructed by estate carpenters. The famous Nostell Priory dolls' house was designed by Robert Adam in 1740.

Mrs. Greene's own collection includes the Cane End house without, alas, its furniture, which Chippendale is said to have made. She has gathered information which suggests a possibility that Chippendale's original receipts for the furniture (it was sold separately in fairly recent times) may yet be preserved by an untraced relative of the Vanderstegens, formerly of Cane End House, near Reading, the family for which the dolls' house was built.

MONTAGUE WEEKLEY.

SCULPTURE IN BRITAIN. THE MIDDLE AGES. By LAWRENCE STONE. The Pelican History of Art. 42s.

The paradox of English medieval sculpture, according to its latest apologist, is that at no time of its evolution between 700 and 1500 is it independent of Continental influences, nor devoid of innate characteristics. The main impact came from France, but also from Denmark, Germany and the Low Countries, and, of course, from antiquity. Moreover, the work of the Protestant iconoclasts was done with such merciless thoroughness that the history of English medieval sculpture is built upon a mere fraction of

the original monuments. According to Mr. Lawrence Stone's conservative estimate well over 90 per cent of religious imagery of the Middle Ages was destroyed. Only memorials and tomb effigies of the nobility were protected by their militant owners. Our picture of medieval sculpture is further distorted by the XIXth-century removal of painted surfaces. Images, statues, tombs, capitals and carvings had been copiously covered with paint and gilding throughout the Middle Ages. According to some accounts, the painter's work was as highly paid as the sculptor's. Nor was medieval sculpture a free growth of the artist's fantasy; it derived its ideas and designs from the monastic art of the illuminated manuscript.

Mr. Stone closely follows up his thesis that English sculpture was primarily a reaction to the plastic development which took place on the continent of Europe. During the XIth and XIIth centuries its models were to be found in Normandy. In the XIIIth and XIVth centuries France is still the life-giving example, while the XVth and XVIth centuries show the affinity with Germany and with Flanders. Flemish sculptors were actually working in England. Yet the native English product has its recognizable characteristics. It appears loftier, more slender than its French contemporary; the drapery shows a greater element of movement and restlessness; there are signs of distortion. The dramatic movement reflects the style of the Anglo-Saxon manuscript of the Xth and XIth centuries. The national characteristic of English sculpture lies in its preference of "linear abstraction and rhythmic pattern, which triumphed over the naturalistic styles of the Continent." Anglo-Saxon art deals with the human body in a "schematic" fashion. Even this three-dimensional art of sculpture leads in England to "linear patterning." Plastic qualities do not generally appear before the XVth century. Then the prophets of

Henry VII Chapel in Westminster Abbey attain a modelling in the round which hitherto was confined to effigy makers. Mr. Stone's verdict is that English medieval sculpture was pre-eminently relief, or architectural ornament within the niches of a cathedral porch. Only during the Anglo-Saxon period the sculptor worked independent from the architect. His principal creation was the decorating of the ornamental cross, a free-standing symbol of the Christian faith.

Between 1180 and 1220 an æsthetic revolution occurs: it is the transition from Romanesque to Gothic. The free-standing statues at St. Mary's Abbey, York, were worked in strict imitation of the doorways on the Ile de France, painted and gilded Apostles and prophets, modelled in full relief, though with typified hair and drapery. In the beautiful figure of St. John the Apostle, the author perceives a lyrical quality and a strong classical influence. The abstract symbolism of the Romanesque period is overcome by a representational concept of the human figure. The crowning achievement of the period is the 176 full-length statues at Wells Cathedral. Here the influence from Notre Dame, Amiens, Rheims is very marked. The saints have a serenity, an "easy stance," a dignity and poise which aspires to the idealised portraiture of French cathedral sculpture. The age of elegance is near, the decorated style of the florid Gothic, a courtly style, where grace and elegance "are disciplined by a strong sense of form." But it is only in the late medieval period that English sculpture begins to exploit "the plastic qualities of stone." Only now it attains to a feeling of form and of volume, and to a marked expressionism of feature, not without a native sense of caricature which runs right through the history, which Mr. Stone has outlined with admirable lucidity and learning.

F. M. GODFREY.

PRICES AND VALUES

By W. R. JEUDWINE

IT is only within comparatively recent times that old glass has been collected at all, and even to-day it has not the popularity of porcelain, to which it bears the same kind of relation as engravings to paintings: a penny plain to tuppence coloured. Unlike much porcelain, glass was generally made for use rather than decoration and the casualty rate has consequently been very high; moreover, it was not until the end of the XVIIth century that it came into general use outside the houses of the rich, who could import their glass from Venice. The vicissitudes of glass-making in England are an absorbing footnote to economic history, but about 1685 English glass began to be made in quantity. Early examples are rare, although from the XVIIIth century enough has survived to make a considerable and still comparatively neglected field for the collector.

The recent sale of a private collection of drinking glasses and cut glass showed that it is possible to acquire pieces of distinction without having to pay three figures. The variations of a basically simple design evolved during a hundred years are almost infinite. The earliest glasses, the true balusters, tend to be simple and massive. After about 1715 they become smaller, lighter, and of more varied types. These are the glasses from which Hogarth's Idle Apprentice drank his gin and his wine, and many of them were and are quite inexpensive. A good early baluster may fetch about £20 to £30, although fine large glasses may bring more than twice as much. Slightly later are the glasses with air twist stems, and later still those with opaque or coloured twist. The prices of these vary from a few pounds up to £40 to £50 for exceptional pieces. Engraving was a Dutch rather than an Eng-

lish speciality and is relatively rare, although after the middle of the century glasses occur with flowered decoration and occasionally with landscapes or hunting scenes, as in the example illustrated. These command higher prices than the undecorated, and some fine pieces recently sold brought from £50 to £60.

Jacobite glasses, made between 1730 and 1770 for the supporters of that most hopeless of lost causes, apart from being charming in themselves, have a unique sentimental appeal. They follow the types of their period and are mostly small wine glasses engraved with a rose, representing the crown of England, and one or two buds, representing the Old or Young Pretender. Other flowers and emblems, notably the oak leaf, thistle, daffodil and forget-me-not, also occur, and a few more have been plausibly associated with the cause. The finest Jacobite glasses, such as the "Amen" glasses, of which only a few are known, and large glasses with portraits of James or Charles Edward, are excessively rare, but good examples of the more usual types have fetched from £20 to £60.

Compared with other things, the prices of glass have not risen quite so formidably in the last ten years. English glass is almost exclusively an English and American market, but apart from cut table glass it is seldom seen outside the houses of collectors. Too expensive for use and not showy enough for decoration, the earlier glass has not caught the eye of the man in the street, who will spend on a piece of indifferent XIXth-century porcelain what he would regard as an absurd sum for a wine glass.

Cut glass is a large subject of its own on which little has been written. First made by the Romans, it was reintroduced in

Europe by the Bohemians at the end of the XVIIth century, from where it spread to Germany. Before about 1740 most cut glass was imported into England, though not, it seems, in great quantity. Then in 1745 the weight tax put an effective brake on its manufacture, so that many English glass-masters transferred their activities to Ireland. This matter of taxation and the grant to Ireland of free trade in 1780, which almost coincided with the doubling of the tax in England, was responsible for the large output of Irish glass up to 1825, and on a smaller scale till after 1850. It was, however, Irish only in name, being made largely by English craftsmen and financed by English capital. Although Waterford has become a familiar name, it is, in fact, seldom easy to tell whether a piece was made at Waterford, Cork, or Dublin, or even whether it was made in Ireland at all, since a certain amount of fine glass was produced in London and the Midlands. Furthermore, the bluish tinge sometimes seen, and often seen in Continental imitations, is not a characteristic of the Waterford factory, which was particular about colour and aimed at clarity and whiteness.

The prices of Irish glass vary from a few pounds for small pieces and the commoner decanters to £100 or more for a handsome fruit bowl. Quality of cutting, shape, and colour are worth looking out for in the mass of cut glass which is still to be found, either for decorative purposes or daily use. Dutch, German and Bohemian factories also produced both cut and engraved glass between 1760 and 1850, which is often no less excellent than the Irish and is usually cheaper. But an insatiable demand in America and at home for good usable glass is bound to make prices rise, and the quite ordinary piece to-day may become a collector's piece to-morrow.

At several interesting sales in November and December it was again made clear that the collecting of fine porcelain is very much a rich man's hobby: £3,000 for an exceptional pair of parrots by Kaendler, £2,300 for a Sèvres portrait plaque of Louis XVI, £1,230 for a pair of Chelsea asparagus tureens. One dare not think what their prices would have been before the war, and the increase since 1949 has sometimes been 50 per cent or more. The Howard Reed collection of furniture told the same story, but although the top price (£4,200) was made deservedly for a splendid William Vile cupboard, the most interesting feature was the high prices (up to nearly £600) given for Chippendale kettle-stands and other small pieces. By contrast, an Adam pedestal sideboard of fine quality, but large and massive, brought only 65 gns. in another sale.

Let me end with a question. In successive weeks the well-known "Allegory of Prudence," by Titian, and a river landscape by Salomon van Ruisdael were sold for £11,150 and £10,800 respectively. The Titian, not then recognised as such, cost 28 gns. in 1918, and a few years earlier the Ruisdael could no doubt have been had for almost as little. To-day the market puts the same price upon their very different but undoubted excellences. Which of them will turn out to be the better investment? On form the Titian should easily carry the day.



Wine glass, c. 1760. Height 8 in.
Courtesy Cecil Davis Ltd.

Of the nearly three hundred paintings in the Phaidon book only thirty-one (this one included) are listed as being in private hands, and of these a number are very unlikely ever to be sold. The paintings of Ruisdael are not particularly rare, and his most enthusiastic admirers would not claim that he is of the same stature as Titian. But perhaps between the great master a little below his best and the lesser artist a little above it there is not much to choose, so that in fixing a price it all comes down to charm or decorativeness, qualities seldom mentioned without apology by art critics. In the art market, however, it is the man who "knows what he likes" who sets the pace, and he has an aptitude for winning in the end.

SALE ROOM NOTES AND PRICES

BY BRICOLEUR

PICTURES

Old Master painting and historical portraits from the collection of the late Francis Howard, Esq., were offered for sale at CHRISTIE'S. Among the many fine examples was "An Allegory of Prudence," by Titian, which brought 11,000 gns. It was in the form of two three-headed symbols, the top one showing an old man, a man in the prime of life and a youth; the lower one a wolf, a lion and a dog, 29 in. by 26 in. This picture was in the Royal Academy Winter Exhibition, 1950-51, No. 209. Among the examples of Gheeraert's work was a portrait of Anne Vavasour in white embroidered dress with pink ribbon and flowers in her hair, which sold for 1,800 gns. This portrait measured 80 in. by 49 in., and is illustrated on plate VIII B, of Lionel Cust's *Marcus Gheeraerts*, Walpole Society, Vol. III, 1914. Another example of this artist's work which had also been exhibited at the Victoria and Albert Museum, 1947, was a portrait of a lady, said to be Anne Fitton, wearing white embroidered dress and lace collar, 83 in. by 52 in. It was sold for 750 gns. A portrait of a Genoese nobleman, by Sir Anthony Vandyke, brought 5,800 gns. He wears a dark embroidered doublet, white lace collar and a gold chain, 29 in. by 24 in. This picture had been exhibited at the Royal Academy Winter Exhibition, 1953-54.

At a sale of modern pictures and water-colour drawings, the property of Dennis Haworth, Esq., held by CHRISTIE'S, 260 gns. was paid for "On the Quay, Boulogne," by P. Wilson Steer, O.M. This was exhibited at the Festival of Britain. "The Woman on the Hill," by Augustus E. John, O.M., R.A., fetched 1,250 gns. The picture measured 29½ in. by 18 in., and was previously in the collection of Alfred Jowett, Esq. "The Studio Window," by Sir William Orpen,

R.A., on panel 23 in. by 19½ in., brought 380 gns., and had also been in the collection of Alfred Jowett, Esq.

Pictures at PHILLIPS, SON & NEALE have included a large painting by Friedrich Voltz of a landscape with cattle and figures, 48 in. by 68 in. which made £200. An example from the XVth century Italian School, de Pietro Sano, sold for £230. It shows the Virgin and Child with adoring angels, 64 in. by 27 in.

At the MOTCOMB GALLERIES an oil painting by an unknown artist of a seapiece with sailing ships, 39 in. by 43 in., brought £75, and another seapiece with ships by an unknown artist sold for £145.

ROGERS, CHAPMAN & THOMAS made £20 for an oil painting by Holman Hunt of "The Patroness of Bianca Heavenly Harmony" and £49 for an oil painting of a "Carriage Match on Newmarket Heath."

JEWELS

At a sale of important jewels at CHRISTIE'S recently a highly important pearl necklace sold for £4,800. This comprised 59 graduated pearls in a single row with diamond clasp. A black pearl necklace of 52 graduated pearls with diamond clasp brought £1,750. Both these necklaces had been tested by the London Chamber of Commerce and were sold with certificates. Another important piece was a necklace of diamonds, baguette diamonds and emeralds with a centre of diamonds and emeralds joined to the collar of circular-cut and convex bars of baguette diamonds; the diamond and emerald side sections can be worn as clip brooches. The necklace sold for £5,000. £2,500 was paid for an important step-cut diamond of oblong form and octagonal outline which was mounted as a ring with a platinum hoop with three-stone diamond shoulders. The

SALE ROOM NOTES AND PRICES

sapphires included an example which was octagonal cut and mounted as a ring with diamond-studded gallery and shoulders; the ring brought £680. An amethyst suite comprising a necklace bracelet, brooch and pendants brought £240.

Jewellery at PHILLIPS, SON & NEALE included a diamond flower cluster brooch mounted in gold and silver which sold for £250 and a diamond star brooch, also mounted in gold and silver, which sold for £230. An emerald and diamond three-stone ring brought £260.

CARVED WOOD FIGURES

CHRISTIE'S sold an early XVIIth century German boxwood group of Nessus and Deianira, by Leonhard Kern, Wurttemberg, for 80 gns. It showed the centaur carrying the nymph on his back, and measured 8 in. high. An early French boxwood bust of the Virgin, c. 1400, brought 120 gns., and measured 7 in. high.

PHILLIPS, SON & NEALE sold a collection of early European religious figures which had been formed by a Continental collector. In this collection was a carved wood group of the Virgin and Child in polychrome and gilt. The Virgin stands robed and supports the Child on her left arm. This group, which measured 44 in. high, sold for £390. Another group of the Virgin and Child, this one in natural fruitwood, and only 10½ in., brought £150. It showed the Virgin seated on a balustrade holding the Child in her left arm. Two carved figures of St. Augustine and St. Theresa each brought £160 and measured 40 in. The first robed and holding the Scriptures in his left hand, coloured terra-cotta and gilt, and the other also standing robed, her hands folded in tranquillity.

ENGLISH FURNITURE

Among the many pieces of fine English furniture sold at CHRISTIE'S recently were those from the collection of the late Frederick Howard Reed. In this sale an important mahogany clothes press by William Vile sold for 4,000 gns; it is illustrated in *The Dictionary of English Furniture*, revised edition, by Ralph Edwards, vol. II, page 166, Fig. 24. The front of slightly serpentine shape, the panelled doors with false drawers enclosing four tray shelves, with finely carved decoration of gadroons, foliage and flowers. 56 in. high, 50 in. wide. The piece came previously from the collection of the Earl of Strathmore. John, 9th Earl of Strathmore and Kinghorne, married, in 1767, Mary Eleanor, daughter and heiress of George Bowes, of Streatham Castle and Gibside, Co. Durham. It is interesting to note that the doors are stamped "Gibside." A small American XVIIIth century chest from Rhode Island brought 1,200 gns. It measured 27½ in. high and 25 in. wide. This had four drawers on either side of a cupboard, which enclosed pigeon-holes and a small drawer. The top of the panels decorated with shell medallions. A Chippendale cabinet brought 3,600 gns. Of small size, only 29 in. wide and 52 in. high, this cabinet had a fitted cupboard in the upper part; the panelled doors finely inlaid in various woods, in the style of David Roentjen, with Oriental peasant figures. A writing slide under and three long drawers with panels inlaid with flowers—the side panels with trees, plants and gardening motifs—ormolu mounts. Another interesting piece from the same collection was a Chippendale kettle stand in mahogany, which is similar to one illustrated in *A History of English Furniture—Age of Mahogany*, Fig. 226, page 242. The present example sold for 440 gns. Of square section, the upper part carved with rope pattern border and "C"-scrolls on the base, the hipped cabriole legs carved at the knees with acanthus foliage and terminating in whorl feet.

The English furniture at PHILLIPS, SON & NEALE has included an oval mirror in an XVIIIth-century English carved giltwood frame, 29 in. by 18 in., which sold for £145 and another in the Chippendale manner, with open scrolls, flowers and fruit, which fetched £135.

At the MOTCOMB GALLERIES a Regency mahogany sofa table on end supports sold for £52, 5 ft. 3 in. by 2 ft. 7 in., and an early

XVIIIth-century style wall mirror in gilt gesso with scrolled top and base brought £50.

£100 was paid at ROGERS, CHAPMAN & THOMAS for a Georgian 3 ft. secretaire bookcase, in mahogany. The upper part fitted with shelves enclosed by a pair of traceried glazed doors. A Queen Anne bureau, in walnut, brought £35. The fall front with a marquetry panel, 2 ft. 10 in. wide. A Dutch piece of furniture, which sold for £42, was a walnut and marquetry card table, measuring 2 ft. 8 in.

CLOCKS

The clocks sold in the Frederick Howard Reed collection at CHRISTIE'S included a small tortoiseshell bracket clock, c. 1750, by Francis Perigal, London, which made 280 gns. The chiming movement played four tunes on 14 bells, with pull repeaters. Circular enamel dials and engraved backplate. The case with domed hood, flaming vase finials and trellis pattern panels, 16 in. high.

In other sales at CHRISTIE'S there was an early XVIIIth-century long-case clock, by Daniel Quare, London, which sold for 105 gns. It had a striking movement, silvered chapter ring with rotating calendar, and was inscribed "Dan. Quare, London, 78." The plain mahogany case with cross-banded borders and turned columns to the domed hood, 8 ft. high. 68 gns. was paid for a Louis XVI mantel clock, by Tenier, of Paris, enclosed in a case of white marble with ormolu figures of Venus and Cupid, the base with ormolu plaques with various chased decoration, 17½ in. high.

At ROGERS, CHAPMAN & THOMAS a Georgian bracket clock, by Geo. Turner, Honiton, sold for £29. This had a striking movement with arched silvered dial and date ring, and was contained in a mahogany case.

The MOTCOMB GALLERIES made £38 for a lyre-shaped cartel clock of ormolu and rouge marble, the painted dial with a jewelled surround, 14½ in., and £30 for a French mantel clock of white marble and ormolu, the timepiece supported between two lyre-like vases, with blue and white jasper-ware medallions, 21 in.

A fine long-case clock, by John Smith, of Chester, was sold at PHILLIPS, SON & NEALE for £110. The dial shows the phases of the moon and the movement strikes and chimes on eight bells and three gongs. The mahogany case is inlaid with brass lines and with architectural domed canopy, c. 1784. F. J. Britton, in *Old Clocks and Watches*, mentions this maker.

COUNTRY SALES

Leves.—At a well-attended sale at their auction galleries MESSRS. ROWLAND GORRINGE made £66 for a Queen Anne walnut bureau, and £37 for a Queen Anne walnut writing table. A Georgian sofa table made £49.

Yeovil.—MESSRS. R. B. TAYLOR & SONS obtained £68 for a pair of flintlock pistols by Martin, the butts inlaid with silver. A sofa table in faded mahogany realised £50 and a small XVIIIth century wall mirror in a shaped walnut frame, £36.

Teddington, Middx.—MESSRS. ROGERS, CHAPMAN & THOMAS, in conjunction with NIGHTINGALE, PAGE & BENNETT, held a sale at Broom Close, where an Adam style serpentine-fronted bookcase cabinet in mahogany made £61 and a Georgian mahogany Canterbury £22. A Wedgwood blue and white jasper part tea service of five pieces sold for £27, and a Worcester gilt and lemon leaf-decorated coffee service of twenty pieces brought £40. Chinese porcelain included a pair of K'ang Hsi ice blue vases with bulbous-shaped bodies and cylindrical necks, which sold for £41.

Nr. Rotherham.—At a sale at Strathmore, Wath-on-Dearne, held by MESSRS. HENRY SPENCER & SONS, the silver included a George IV coffee pot by Paul Storr, London, 1826, 21 oz., which made £36, and a George III lidded tankard with triple reeded girdle by John Robertson, Newcastle, 1799, 26 oz., which made £30. Two sets of specimen coins for the years 1902 and 1911 made £55 and £63, respectively.

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